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SOPHOCLES

ANTIGONE

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London 1871

J. Hampden Dougherty, Jr.





COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE, LEWIS R. PACKARD, AND THOMAS D. SEYMOUR.

SOPHOCLES  
A N T I G O N E

EDITED

ON THE BASIS OF WOLFF'S EDITION

BY

MARTIN L. D'OOGHE

PROFESSOR OF GREEK IN THE UNIVERSITY OF MICHIGAN.

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BOSTON:

PUBLISHED BY GINN & COMPANY.

1900

... 1888, ...  
The ... attitude ... It is the  
regular Greek attitude, she misses the joy  
of life, but is determined to do her duty.  
Makes us more ... to do what she  
did when she loved ... I know what  
satisfaction she would get.

Antigone - is most strictly constructed  
of ... is in old ...

Sophocles - is a master of dramatic contrast  
of ... ; hope of good ending of  
... then ...

Entered, according to Act of Congress, in the year 1888, by  
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Antigone - See ... play for careful analysis  
Need of seeing ... always ...  
made ... messenger.

Messenger speaks ... form  
in the style of Homer.

Oedipus ... punishment ... against  
a relative; he is punished by ...  
family

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## PREFACE.

THIS edition of the *Antigone* is based upon Gustav Wolff's second edition, Leipzig, 1873.

In most cases where the text varies from his, the readings of the Laurentian Ms. (L) have been adopted in preference to those of inferior Mss. or to conjectures of Wolff and other editors. The reasons for these changes are given in the Appendix, which it is hoped furnishes sufficient material for an intelligent appreciation of the most important problems in the textual criticism of the play. For the purpose of facilitating comparison, the rejected readings of Wolff are placed at the foot of the text. Through lack of such an aid as the Facsimile of the Laurentian Codex, now in course of preparation, it has been necessary to take the variants of the Mss. at second or third hand, chiefly from the edition of Campbell.

The Commentary has been adapted to the needs of that large number of students who begin their study of Greek tragedy with this play.

The lyric parts have been arranged on the basis of the rhythmic scheme which has been borrowed from Schmidt's *Rhythmic and Metric*, translated by Professor John Williams White.

Material has been taken freely from the editions of Bellermand, Campbell, Nauck, Wecklein, and Dindorf.

The editor takes pleasure in expressing his grateful obligations to his colleague, Professor Elisha Jones, for the use of critical apparatus; and to his pupil, Mr. Walter Miller, A.M., for generous service in verifying references.

M. L. D'OOGÉ.

UNIVERSITY OF MICHIGAN,  
August, 1884.

## TO THE SECOND EDITION.

IN preparing this edition the editor has had the benefit of corrections and suggestions made by several of his reviewers, and in at least one case before the review has appeared in print. Grateful acknowledgments are especially due to Professors Goodwin, J. H. Wright, and F. B. Tarbell.

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ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.



## I.

### INTRODUCTION. ✓

OEDIPUS and Iocasta, king and queen of Thebes, left a family of four children, Eteocles, Polynices, Antigone, and Ismene. The sons succeeded their father in the government of Thebes, each to rule a year alternately with the other. Antigone became the betrothed of Haemon, the son of Eurydice and of Creon, who was the brother of Iocasta. Between Eteocles and Polynices a strife arose (111) concerning the succession to the throne. Polynices fled for protection and aid to Adrastus, king of Argos, married his daughter Argia, and marched with a numerous and brilliantly equipped (129, 130) host against his native city, in order that he might take revenge by laying it waste with fire and sword (285).

In view of this impending peril, Creon had sought counsel from the venerable seer Tiresias (993-95), who had declared that Ares was wroth with Thebes because, at the founding of the city, Cadmus had slain the serpent that guarded the Ares fountain. Cadmus had sown the land with the serpent's teeth, and from these had sprung the first inhabitants. A scion of this stock was desired by the god as a propitiatory sacrifice. As such an offering, Megareus, the son of Creon (see on 991), threw himself down from the ramparts of the citadel into the adjacent den of the dragon (*σηκὸν ἐς μελαμβαθῇ δράκοντος*, Eur. *Phoen.* 1010). Encouraged by this sacrifice, the Thebans began the defence of the fortified city. Before each of the seven gates stood a hostile leader with his troops (141). Capaneus especially vaunted himself with insolent boasts (130, 136); and, as he was mounting the ramparts with flaming torch in hand, Zeus struck him down with a thunderbolt (131). The hostile brothers fell upon each other, and both perished in this unnatural conflict (146). Thus

the Argives failed in securing the object of their expedition. That which crippled the assault of the besiegers roused the courage of the besieged; the former flee, the latter pursue. The hostile chieftains find their death either at the gates of Thebes or on the flight (141-3). Adrastus alone escapes. The flight and the close of the combat occur in the night (103). With the dawn of day Creon orders that the body of Eteocles be buried (23-30), and that of Polynices be given as a prey to dogs and vultures.

In the earliest times the denial of burial rites to enemies was not wholly unknown, and was not held to be an offence; still, even in the *Iliad* a truce is made with the Trojans, that they may bury their slain. Achilles, too, does not carry out his threat against Hector; the gods protect Hector's corpse and give aid in its surrender. In the progress of civilization, the sentiment towards the dead became still more tender. We find that among the Athenians the sacredness of the duty of burial was early inculcated. Solon decreed that if any one should find a corpse unburied, he must at least strew dust over it; and while he released children from other duties toward a parent who should urge them to commit certain wrongs, from the duty of burial he granted in no case release. A law of Clisthenes made the demarch accountable, under heavy penalties, for the interment of unburied corpses. Public enemies also were shown the last honor, as in the case of the Persians after the battle of Marathon (ὡς πάντως ὅσιον ἀνθρώπου νεκρὸν γῇ κρύψαι, Paus. I. 32, 4). Xerxes had the Spartans that fell at Thermopylae buried. That the bodies of those who fell in the naval battle of Arginusae were not collected and given burial rites brought the penalty of death upon six Athenian commanders. The tragedians especially teach the sacredness of the duty of burial, from which there is no release, and represent it as an ancient and universal Hellenic custom. The only limitation of this custom seems to have been the *κοινὸς Ἑλλήνων νόμος*, which forbade interment *within the borders of their native land* of sacrilegious persons and of traitors who had borne arms against their fellow-citizens. (See Visscher, *Rhein. Mus. N. F.* xx. 445 ff.) — But against this practice the moral sense of the people grew gradually more and more repugnant;

and here lies the source of the conflict in our tragedy between the sternness of the civil law, which Creon seeks to maintain with the energy of a ruler who sets great store by his authority, and the kindness of the higher moral sense, which makes the burial of the dead the inviolable duty of the nearest kinsmen. (Schneidewin's Introd. 7th ed. p. 25.)

The play begins at early dawn (100). The stage represents the open square in the front of the royal palace upon the Cadmêa, the citadel of Thebes. The first actor (Protagonist) played the parts of Antigone, Tiresias, and Eurydice; the second (Deuteragonist), of Ismene, Haemon, the Guard, and the Herald; the third (Tritagonist), that of Creon. Contrary to the usual custom, the Chorus is not of the same age and sex with the chief character of the play, whereas in the *Electra*, e.g., friendly young women constitute the Chorus; but, because the deed of Antigone touches the welfare of the State, since she has disregarded the decree of the rightful ruler of the land, there stands between her and Creon a Chorus of fifteen representatives of the most influential and venerable Thebans, who, through three successive reigns (165 ff.), have proved themselves peaceful and obedient subjects and discreet citizens, to whom peace and good government are of the first importance. (Schneidewin's Introd. 7th ed. p. 27.)

## II.

### REVIEW OF THE PLAY.

IN tragedy the hero either contends against the right, and thereby comes to destruction without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph at the cost, it may be, of suffering, and even of his own death. In the *Antigone* the heroine is a representative of the latter class. *Divine law is superior to human law*,—this is the central thought of the play. Antigone contends for this principle; public sentiment decides in her favor (692–700); the gods, through the lips of the seer (1064–73), approve her purpose; Creon, her adversary, finally acknowledges his wrong (1261–76), and executes her wishes (1105 ff.). She dies in the consciousness of duty discharged, highly extolled and tenderly beloved. Creon lives, bereaved, accursed by his dearest ones, a heart-broken man. As absolute ruler, he had the right indeed to dispose of the dead as well as of the living (214), but the mandates of religion forbade his exercising this right. It was not for him to command what was impious, to abuse his authority in such a way as to throw down the safeguards of divine institutions.

Granted that Creon had a right to deny burial *within the bounds of his native land* to Polynices, on the score of being a traitor, he disregarded the rights of the gods below, and violated the dictates of a common and humane sentiment, by commanding that his body be given as a prey to dogs. For whoever was laid low in death was rightfully claimed by the infernal gods; and the shades of the departed could not rest happily in the realm of Hades until the last honors had been paid to their mortal remains.

It is not in a spirit of wantonness surely that Creon proclaims his decree, but as the result of short-sightedness and failure to weigh carefully all the circumstances (1242–69). The poet

represents him as a man who, resolved τῶν ἀρίστων ἄπτεσθαι βουλευμάτων, lays down for his guidance certain principles which he is determined rigidly to obey, but by the narrow-minded and passionate application of which he falls into ἀβουλία. (Schneidewin, p. 26.) When his command has been disobeyed, his mind, wholly possessed by the consciousness of his supreme authority, becomes the more embittered the more he hears the timid utterances of the Chorus, the counter arguments of Antigone and of her more submissive sister, of his own son, and finally of the revered seer. He expresses the sentiments of a despot (667, 738), insults the Chorus (281), derides Antigone (524), and cherishes unfounded and rash suspicion against all, — against Ismene (488), against a part of the citizens (290), against the venerable Tiresias (1035); he cannot from the outset imagine any other motive for the violation of his edict than the basest of all, bribery (221). Although he becomes convinced of the innocence of Ismene, he nevertheless causes her also to be arrested (579), and in a moment of passion (769) orders her to be led forth to die with her sister. His anger impels him to indulge in extravagant expressions (486, 668) and in threats of useless cruelty, as, for example, that he will compel his son to witness the execution of his betrothed (760). Finally he loses his self-control completely, he slanders the prophet (1055), and blasphemes the gods (780, 1040). Not until he hears proclaimed the dreadful vengeance of heaven, about to fall upon him and his house, does he bow in submission. And the more stubborn and violent he was before, the more completely does he now find himself crushed by misfortune. The mighty blows smite him one by one: his son's fury, that renders him oblivious of filial piety, his son's death, the death of his own wife, her curse. Despairing, overwhelmed, full of bitter self-reproach, in death alone he sees release. The attendants support him and lead him away, broken in body as well as in mind.

The counterpart of Creon is Antigone, who is resolved from the first to honor the gods and to discharge her duty to her brother at any cost. Had it not always and everywhere been incumbent upon the nearest relatives to provide the funeral rites? That her sister is not willing to join her in this task seems to her a flagrant

violation of sacred obligation. She treats her harshly and with scorn. Having accomplished the deed, Antigone makes no attempt to escape the hands of those appointed to seize the perpetrators. She comes before Creon, in the proud consciousness of doing right, filled with contempt for the man who will not grant the dead his rightful repose. This accounts for the harshness of her manner towards him also. His threats do not frighten her; with calm deliberation she had from the first looked the consequences of her conduct squarely in the face. But that she has really made a sacrifice, that life has some value in her eyes, becomes apparent when she goes to her death. Sophocles does not represent stereotyped figures, but human beings. So long as Antigone has to act, she is animated by her sense of duty; but now she feels the full terror of the premature death to which she has been so unjustly condemned. Now first she realizes that she has sacrificed her affections also upon the altar of duty. Prior to the fulfilment of her task, there is no intimation of her love for Haemon, no wavering. Unlike the modern playwright. Sophocles does not mix motives; he makes single-minded characters. Even when Antigone stands before Creon, she is still inspired by a single thought, her duty to her brother. The dead body might again be uncovered, as it had been before by the guard, at the command of Creon; but her pride forbade any attempt to soften his heart by an allusion to his son. Nor was there any consideration of personal interests and favor, but simply of justice and hallowed law. But when there is nothing more left her in this life to do, then she laments that she is not to share in the marriage hymn, that she must depart unwedded. Here she shows herself a woman. No sooner, however, does she enter the sepulchral prison than her energy is aroused anew. She waits not for famine to waste her away, but herself cuts at once the thread of life.

She is a maiden of heroic type, in action strong, in speech often sharp. But the Greek ideal of a woman is not represented alone by a Penelope, that uncomplaining sufferer. This we may learn from the truest ideals of womanhood, the goddesses; for the ancients fashioned their divinities after their own image. Take, for example, the virgin goddess Athene, who is a warrior. Her stat-



ues wear a cold and hard expression ; Sophocles portrays her unfeeling enough to deride Ajax, whom, in her wrath, she had deprived of reason. The virgin Artemis is a huntress, and is represented in art as having a firm and muscular form ; in the earliest times she demanded bloody sacrifices. Hera dared to bid defiance to the father of gods and men ; in Homer she and even Aphrodite go into battle.

But in our play the gentle side of womanly nature also finds its type. Ismene is yielding, full of affection for her sister and her deceased brother. She is self-sacrificing, too, for she wishes to die with her sister. But she is brave only in suffering, not in action. Thus she serves by her contrasted character to make Antigone's heroic greatness more conspicuous, just as Chrysothemis forms the counterpart of her sister in the *Electra* of Sophocles.

Haemon clings with tender affection to Antigone's lofty soul ; his heart is consumed with love. With filial respect he approaches his father ; but, indignant at the unreasonable treatment of his affianced, he allows himself to be carried away so far as to harbor violent and resentful feeling, and, in the moment of extreme despair, to attempt a dreadful crime. The violence of his passion and the turbulent blood of youth have overpowered him ; but he regains his self-command, and plunges the dagger into his own side.

Eurydice appears on the stage but for a moment, yet leaves behind an impression that is deep and abiding. She is wholly a mother. Her determination is made the moment she hears of her son's fate ; she cannot bear to survive her last remaining child.

Full of dignity, with a serene confidence in his gift of prophecy, and conscious of his sacred vocation, the venerable Tiresias advances to the gates of the palace. His counsel ought to suffice. But when this has been repulsed, when even the sanctity of his calling has been assailed, he pours the vials of his righteous wrath upon the guilty head of Creon, and the catastrophe succeeds.

The messenger describes with manifest interest and sympathy the calamity that has befallen the house. But the guard thinks only of himself. He shows the verbosity, the fondness for details,

- and the wit, of the common man. In the same way Homer places Thersites in contrast with his hero.

We come last of all to the Chorus. The Chorus do not approve Creon's edict (211, 278, 1260, 1270), but, as subjects, they acknowledge the legal power of the absolute ruler (506, 873), maintaining towards him the loyal obedience which they have paid his predecessors. Their venerable years forbid their interference by deeds of personal violence. In meditative mood they regard the occurrences that come to pass, but do not try to resist or hinder them, as may be inferred particularly from 681 and 725. On two occasions, however, they influence Creon's decision; once, when they save Ismene (770) from the rashness of the king, and again (1100) when they incite him, already wavering in his purpose, to decisive and immediate action. As in 1094 and elsewhere, so at the close of the play they draw conclusions from the course of the action and the sentiments of the speakers.

The Choral Odes mark the successive steps in the development of the play. After the dramatic plot has been indicated in the prologue, the Chorus enters with its song of triumph. After the burial in violation of the decree of Creon, the Chorus celebrates human skill and wisdom, and condemns arrogance. After Antigone has been detected and arrested in the act of performing the burial, the Chorus bewails the inherited woe of the house of the Labdacidæ, and the helplessness and shortsightedness of mortals as contrasted with the almighty power of the ever blessed Zeus. When Haemon has left his father in passion, the Chorus celebrates the power of love, which has proved superior even to filial piety; thereupon follow lyric strains from the Chorus and Antigone alternately; and these are concluded by an ode of consolation addressed to Antigone, who is then led away to her death. Finally, when Creon has relented, the Chorus sings a joyful hymn in praise of Dionysus, the protector of Thebes and the divine patron of the theatre.

Of the seven extant plays of Sophocles the *Antigone* is marked by the severest style. No other play equals it in the extent of the choral odes, the number of melic verses being more than one-third of the whole number in the play. Before the time of

Aeschylus only one actor was employed, and in this play we find Creon (162, 766, 1091), and afterwards the messenger (1155, 1244), alone upon the stage in a colloquy with the Chorus. The third actor was introduced first by Sophocles. In the *Antigone* the three actors are together on the stage only in the second epeisodion, and even there only two persons at a time (not counting the Chorus) are engaged in the dialogue; the guard remains silent as soon as Antigone begins to speak, and so does Antigone when words pass between Ismene and Creon. The parodos contains anapaestic verses, the regular rhythm in Greek marches, and states the occasion of the entrance of the Chorus. This is the old form. The Chorus announces the entrance of all the principal persons, except in the case of Tiresias. The anapaestic and iambic verses that conclude melic strophes are likewise in strophic correspondence. Sophocles has avoided only in this play a change of speaker within the limits of one trimeter. The resolution of a long syllable into two short ones in the trimeter is found in this play only twenty-nine times (besides six times in the case of proper names), less frequently than in any other play of Sophocles with the exception of the *Electra*. Nowhere is an anapaest found in the first foot of the trimeter. A rigid symmetry is observable not only in the corresponding parts of the odes, but also sometimes in the relative number of lines given to each speaker in the dialogue.

There is nothing in the *Antigone* from which it is to be inferred that this play formed one of a tetralogy. Both the other extant plays, the material of which is taken from the same myth, the *Oedipus Tyrannus* and the *Oedipus Coloneus*, are distinguished from the *Antigone* by a different conception of the characters and treatment of the story, and by peculiarities of versification. There are, besides, many traditions that the *Oedipus Coloneus* was written in the last year of the poet's life. Sophocles brought it to pass that single plays also were admitted to the dramatic contest. The custom of presenting tetralogies, although still practised during his lifetime, soon afterward became obsolete.

## I. ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.<sup>1</sup>

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως<sup>2</sup> θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται.<sup>3</sup> ἐφ' ἣ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἐάν-  
5 τὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἐαυτὴν ἀνείλεν.

Κεῖται δὲ ἡ μυθοποιία καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόνῃ.<sup>4</sup> πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἴμονος<sup>5</sup> δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίκτει, τὸν Μαίονα.

- 10 Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει Ἀντιγόνη. ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκου καὶ Ἀντιγόνης ἀναίρεσις  
15 καὶ θάνατος Αἴμονος καὶ μόρος Εὐρυδίκης, τῆς Αἴμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ

<sup>1</sup> Named commonly Aristophanes of Byzantium. He was a grammarian and critic who lived in the second half of the second century before Christ, and was librarian of the Alexandrian library.

<sup>2</sup> Inasmuch as Creon in his position of ruler was the representative of the state.

<sup>3</sup> See L. and S. ἀναίρεσις II.

<sup>4</sup> Only fragments of this play have been preserved.

<sup>5</sup> If this is not a corrupt reading for μετὰ τοῦτο Αἴμονι, αὐτῷ should be supplied with δίδοται, and it is to be assumed that in the play of Euripides Haemon aided Antigone in the interment of her brother, as, according to another myth, did Argia, the wife of Polynices.

στρατηγίας,<sup>6</sup> εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δρᾶμα τοῦτο λβ'.<sup>7</sup>

## II. ΣΑΛΟΤΣΤΙΟΤ<sup>8</sup> ΑΝΤΙΓΟΝΗΣ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δρᾶμα τῶν καλλίστων Σοφοκλέους. στα-  
σιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν  
ἀδελφὴν αὐτῆς Ἴσμήνην. ὁ μὲν γὰρ Ἴων<sup>9</sup> ἐν τοῖς  
διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ  
5 ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους·  
Μίμνερμος<sup>10</sup> δέ φησι τὴν μὲν Ἴσμήνην προσομιλοῦσαν  
Θεοκλυμένῳ<sup>11</sup> ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν  
τελευτῆσαι.

Ταῦτα μὲν οὖν ἐστι τὰ ξένως περὶ τῶν ἡρώϊδων  
10 ἱστορούμενα. ἡ μὲντοι κοινὴ δόξα σπουδαίας αὐτὰς  
ὑπέληφε καὶ φιλαδέλφους δαμονίως, ἥ καὶ οἱ τῆς  
τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθωνται.  
τὸ δὲ δρᾶμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης  
τὴν ὑπόθεσιν Ἀντιγόνης.

<sup>6</sup> The Samian war began in the spring of Ol. 84, 4 (442 B.C.). If Sophocles was appointed to a generalship in this war in consequence of the favorable impression made by his *Antigone*, it seems likely that the presentation of this play occurred at the great Dionysia immediately prior to his appointment. Accordingly 443 B.C. is the commonly accepted date of this play.

<sup>7</sup> *Is reckoned as the thirty-second.* If the time of their presentation is meant in this statement, these thirty-two plays would be distributed over the period lying between 469 B.C., when Sophocles presented his first play, and 443 B.C.

<sup>8</sup> Suidas: Σαλούστιος, σοφιστής, ἔγραψεν εἰς Δημοσθένην καὶ Ἡρόδοτον ὑπόμνημα, καὶ ἄλλα.

<sup>9</sup> Ion was a writer of tragedy, of lyric poetry, an historian and philosopher, and lived in Chios about the time of Sophocles. The Dithyrambs, in which the statements referred to were contained, have not been preserved.

<sup>10</sup> Mimnermus of Colophon, an elegiac poet who flourished about 630 B.C. Bergk, Poet. Lyr. ii. Fr. 21: videtur excidisse id quod de Antigone dixerat Mimnermus.

<sup>11</sup> Theoclymenus, the seer mentioned in the *Odyssey*, xv. 529, xvii. 151, xx. 350.

- 15 ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους. καὶ  
 Ἀντιγόνη, θάπτειν αὐτὸν πειρωμένη, παρὰ τοῦ Κρέον-  
 τος κωλύεται, φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται.  
 καὶ Αἴμων δέ, ὁ Κρέοντος, ἐρῶν αὐτῆς καὶ ἀφορήτως  
 ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ, αὐτὸν διαχειρίζεται.  
 20 ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνη.

## III.

- Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν  
 μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα  
 αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ὑπειλήσας· τοῦτον  
 Ἀντιγόνη ἢ ἀδελφὴ θάπτειν πειρᾶται. Καὶ δὴ λα-  
 5 θοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ  
 θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιν.  
 οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθαίροντες οὐδὲν  
 ἦττον ἐφρούρουν. ἐπελθοῦσα ἡ Ἀντιγόνη καὶ γυμνὸν  
 εὐροῦσα τὸν νεκρὸν ἀνοιμώξασα ἐαυτὴν εἰσαγγέλλει.  
 10 ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων κατα-  
 δικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις  
 Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνᾶτο αὐτήν, ἀγανακτήσας  
 ἐαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνη,  
 Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα  
 15 Εὐρυδίκη, ἡ Κρέοντος γαμετή, ἐαυτὴν ἀποσφάζει. καὶ  
 τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς  
 θάνατον.

# ANTIGONH.

Τὰ τοῦ δράματος πρόσωπα.

Ἀντιγόνη.

Φύλαξ ἄγγελος.

Ἰσμήνη.

\* Ἄγγελος.

Χορὸς Θεβαίων γερόντων.

Εὐρυδίκη.

Κρέων.

MUTES :

Αἰμων.

Two Servants of Creon.

Τειρεσίας.

An Attendant of Tiresias.

Two Maids of Eurydice.

FIRST SCENE. ANTIGONE AND ISMENE.

Πρόλογος.

ANTIGONH.

\*Ω κοινὸν αὐτάδελφον Ἰσμήνης κάρα,  
ἀρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν  
ὅποιον οὐχὶ νῦν ἔτι ζώσαιν τελεῖ;

1. The rear of the stage represents a palace which has three doors, the middle door being the largest. At each side is a movable scene (ἡ περιβάκτος). That at the right of the spectators indicates the road to the city, that at the left the road to the country or to foreign parts. Antigone has sent for Ismene (18, 19) to come outside of the palace in order to hold this interview with her alone. The prologue indicates briefly the occurrences that precede the action of the play, and states the occasion of the conflict that forms the material of the tragedy (23-30).

κοινόν: Schol. συγγενικόν of the same family. — αὐτάδελφον: of the same parents. Cf. Aesch. Eum. 89, αὐτάδελφον αἷμα. — κάρα: expresses affection or respect in addressing a person. Cf. 899, 915; O. T. 950, Ἰοκάστης κάρα. So caput in Lat. Cf. Hor. Od. I. 24, 2, Tam cari capitis. — By this combination of epithets Antigone betrays her emotion. The verse may be rendered: O my own dear sister Ismene, of kindred race.

2, 3. ὅτι . . . ὅποιον οὐχὶ κτέ.: that of the ills springing from Oedipus there is none that Zeus does not bring to pass,

οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἀτήσιμον  
 5 οὐτ' αἰσχροὺς οὐτ' αἴτιμον ἔσθ', ὅποῖον οὐ  
 τῶν σῶν τε καὶ μὲν οὐκ ὅπωπ' ἐγὼ κακῶν.  
 καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει  
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;  
 ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει  
 10 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; ✓

etc. *ὅποῖον οὐχί*, which is the indir. interr. after *ὅτι* for *ποῖον οὐχί*, is a more animated way of saying *πάντα*, or *οὐδὲν κακὸν ἔστιν ὃ τι οὐ*. Cf. *O. T.* 1401 f., *ἄρα μὲν μέμνησθ' ὅτι* (variants *ἔταν*, *ἔτι*) *οἱ ἔργα δράσας ὑμῖν εἰτα δεῦρ' ἰὼν ὅποι' ἐπρασσον αὐθις*. The use of the indir. for the dir. interr. is common. Cf. *Eur. Phoen.* 878, *ὅποια δ' οὐ λέγων ἔπη εἰς ἔχθος ἦλθον*. For other readings, see App. — *ἀπό*: originating from the parricide and incest of Oedipus. These evils are enumerated in part in 49–57. — *νῦν*: dat., as appears from *τῶν σῶν τε καὶ μὲν* (6), which amplifies the thought of the possession of every ill. *νῦν* *ζῶσαι* is taken as a gen. absol. by others. — *ἔτι*: throws its force upon *ζῶσαι* and strengthens the implied antithesis, “the rest being dead.”

4. *ἀτήσιμον*: ruinous, baneful, from *ἀτᾶν* (which is used in the pass. in 17, 314). This is Dindorf's conjecture for *ἄτης ἄτερ* of the Mss. (see App.), and is formed like *ἀνήσιμος* (906), *ᾠφελίσσιμος* (*Aj.* 1022), etc.

5. *αἰσχροὺς*, *αἴτιμον*: point to the shame and reproach inherited from Oedipus by his children, while *ἀλγεινόν* and *ἀτήσιμον* refer to the fatal conflict of the brothers and the desolate condition of the sisters.

6. *οὐκ*: is a repetition of *οὐ* to add emphasis. See *Kr. Spr.* 67, 11, 3. A somewhat similar repetition of *οὐ* in

*Phil.* 416, *οὐχ ὁ Τυδέως γόνος οὐδ' οὐμ-πολητὸς Λαερτιάδῃ . . . οὐ μὴ θάνωσιν*. — *κακῶν*: part. gen.; supply *δν* after *ὅποῖον*, forming supplementary pred. after *ὅπωπα*. *G.* 1094, 7; *H.* 732 a.

7. *τί τοῦτ' αὖ κτεί*: an abridged form for *τί ἐστὶ τοῦτο . . . τὸ κήρυγμα ὃ . . . θεῖναι*. A similar turn in 218, 1049, 1172; *G.* 1602; *H.* 1012 a. — *αὖ*: indicating impatience. — *πανδήμῳ πόλει*: the whole body of the citizens, called *ἀστοῖσι* in 193.

8. *στρατηγόν*: Creon proclaims himself *βασιλεὺς* first in 162 ff.; as yet he is but *στρατηγός*.

9. *ἔχεις*: “cognitum habes. So *Eur. Orest.* 1120, *ἔχω τοσοῦτον τὰ πλοῖα δ' οὐκ ἔχω*. In Lat. *habere* sometimes has this sense.” Wund. — *κεισῃκουσας*: for the crasis, see *G.* 43, 2; *H.* 77 c.

10. *τῶν ἐχθρῶν*: evils proceeding from our enemies against our friends. The gen. of source with *στείχοντα* without a prep. *Schol.* *τὰ ἀπὸ τῶν ἐχθρῶν κακά εἰς ἡμᾶς στείχοντα*. *Soph.* is fond of omitting preps. in such const. Cf. *O. T.* 152, *τίς . . . Πυθῶνος ἔβας*; 142, *βάθρων ἴστασθε*; 580, *πάντ' ἐμοῦ κομίζεται*. *Phil.* 193 f., *τὰ παθήματα κείνα πρὸς αὐτὸν τῆς ὁμόφρονος Χρύσης ἐπέβη* (which is an exact parallel of our sent.). By *οἱ φίλοι* she means Polyneices; by *τῶν ἐχθρῶν*, Creon, who had become *ἐχθρός* since the *κήρυγμα* had come to her knowl-



ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων  
οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου  
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,  
μιά θανόντων ἡμέρα διπλῇ χερί·  
15 ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς  
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,  
οὐτ' εὐτυχοῦσα μᾶλλον οὐτ' ἀτωμένη.

ANTIGONH.

ἦδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν  
τοῦδ' οὐνεκ' ἐξέπεμπον, ὥς μόνῃ κλύοις.

edge. The plur. makes the statement more general. For similar instances, see 99, 276, 565. W., with many other editt., takes τῶν ἐχθρῶν as obj. gen. with κακά, i.e. evils that come upon enemies. Wund. understands by these evils the denial of burial rites, which applies equally well, however, to either interpretation.

11. Ἀντιγόνη: occasions an anapaest in the fifth foot. Soph. admits the anapaest for the iambus in the first foot, and in the case of proper names also in the third, fourth, and fifth. — φίλων: obj. gen. with μῦθος, word concerning friends. Cf. O. T. 495, φάτιν Οἰδιπόδα. Aj. 222, ἀνέρος ἀγγελίαν.

12. ἐξ ὅτου: "Soph. has not been careful to mark the exact sequence of the events preceding the action of the play. But the death of the brothers is supposed to have taken place some time before the rout of the Argive host." Camp.

13. δυοῖν ἀδελφοῖν: gen. of separation. See G. 1117; H. 748. Such combinations as δύο . . . δυοῖν . . . διπλῇ, ἴσοι . . . ἴσους (142), αὐταὶ . . . τῶν

αὐτῶν (929), μέλει μελέαν (977), and contrasts in numerals like δύο . . . μία (cf. 170, 989), are much sought by the tragic writers.

14. θανόντων: in agreement with ἀδελφοῖν. Such changes between dual and plur. are not infrequent; cf. 59. — διπλῇ: mutual; so in 170, but in 53 it has the more exact sense of double, and in 51 it is poetic for δύο.

15. ἐπεὶ: since. Schol. ἀφ' οὗ. So ὅτε in Hom. Il. xxi. 80, ἥως μοι ἐστὶν ἦδε δωδεκάτῃ ὅτ' ἐς Ἴλιον εἰλήλουθα.

16. ἐν νυκτὶ: the dialogue opens at the dawn succeeding the night in which the Argives fled. — ὑπέρτερον: further.

17. εὐτυχοῦσα κτέ.: this clause is exegetical of οὐδὲν ὑπέρτερον and in supplementary partic. const. after οἶδα. — μᾶλλον: to be taken with both participles.

18. ἦδη καλῶς: sc. σὲ οὐδὲν ὑπέρτερον εἰδυῖαν. A reproach is implied that Ismene did not concern herself very much with what occurred outside of the palace.

19. τοῦδε: anticipates the clause introduced by ὥς. — ἐξέπεμπον: I sent

## ΙΣΜΗΝΗ.

20 τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

## ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων  
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;  
Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη  
χρησθεὶς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς  
25 ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς·

24 W. χρηστοῖς.

for you (to come) out. The act. is used here for the mid.; so πέμψας in 161; mid. in O. T. 951, τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων.

20. δηλοῖς: trans., its object being the following clause. Cf. 242, 471. — καλχαίνουσα: the excited mind is often likened to the sea made dark by a storm. So Eur. *Heracl.* 40, ἀμφι τοῖσδε καλχαίνων τέκνοις. Cf. Hom. *Il.* xxi. 551, πολλὰ δέ οἱ κραδίη πόρφυρε. — ἔπος: matter; accus. of internal obj.

21. οὐ . . . ἔχει: the statement put in the form of a question expresses indignation. — γάρ: used here, and freq. in the dialogue, with an ellipsis of that for which the sent. thus introduced gives the reason. "Yes" or "No" may then be supplied to suit the connection. Cf. 511, 517, 566, 743. — τάφου: "since the partic. προτίσας and ἀτιμάσας are used in the sense of ἀξιώσας and οὐκ ἀξιώσας, the gen. seems to depend on the idea of value in both, though it is more directly joined with the latter partic." Wund. See G. 1133; H. 746. W., Ell., and others take τάφου as a *private* gen. with ἀτιμάσας. — νῶν: dat. of interest. — τῷ κασιγνήτῳ: the whole

in appos. with its parts, τὸν μὲν . . . τὸν δέ. Cf. 561. G. 914; H. 624 d.

22. ἀτιμάσας ἔχει: the aor. or pf. partic. with ἔχειν is used either as an emphatic form when the idea of possession is to be expressed, or simply to denote more vividly the continuance of the state or condition effected; here, and freq. in tragedy, in the latter way. Cf. 32, 77, 180, 192.

24. χρησθεὶς κτέ.: having treated with righteous justice and according to law. See App. — δίκη δικαία: cf. Eur. *Phoen.* 1651, ἔννομον τὴν δίκην.

25. ἔκρυψε: buried; so in 285. — ἔνερθεν: lit. from below. So πρόσθεν, ὑπερθεν, κάτωθεν, etc., are often used without reference to motion. Cf. 1070. — νεκροῖς: the Greeks seem to have believed that the spirits of the dead whose bodies were unburied could not enter into the realm of Hades, but were doomed to wander until their bodies received burial rites. No curse was so terrible as that one "might die without burial." It is, therefore, not surprising that the tragedy of the *Antigone* should hinge upon the discharge of this duty. Cf. Hom. *Il.* xxiii. 71 ff.

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν  
 ἀστοῖσιν φασιν ἐκκεκρηῦχθαι τὸ μὴ  
 τάφῳ καλύψαι μηδὲ κωκύσαι τινα,  
 ἔαν δ' ἄταφον, ἄκλαυτον, οἰωνοῖς γλυκὺν  
 30 θησαυρὸν εἰσορῶσι πρὸς χάρῳ βορᾶς.  
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ  
 κάμοι — λέγω γὰρ καμέ — κηρύξαντ' ἔχειν,  
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν  
 σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν  
 35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ  
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.  
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα

26. τὸν δέ: δέ is antithetic to μέν in 23. — ἀθλίως: indicates the pity of the sister. — θανόντα: belongs to Πολυνείκους in thought, although in agreement with νέκυν.

27. φασίν: subj. indef., like the Eng. *they say*. — ἐκκεκρηῦχθαι: pass.; the following infs. are its subj.

29. ἔαν: the subj. is πάντας implied in τινά. — ἄταφον: supply εἶναι after ἔαν. Cf. *Trach.* 1083, ἀγύμναστον μ' ἔαν. — οἰωνοῖς: dat. of interest with θησαυρὸν (= εἶρημα), which is in appos. with νέκυν.

30. πρὸς χάριν βορᾶς: either expresses the purpose, ἔαν τοῖς οἰωνοῖς ἵνα ᾗ αὐτοῖς βορά, or perhaps better taken with εἰσορῶσι, when the sense will be *looking to the pleasure of a repast* (Schol. πρὸς τέρψιν τροφῆς), or *looking upon (it) for the sake of food* (πρὸς χάριν = ἔνεκα).

31. τὸν ἀγαθόν: ironical. So in 275.

32. σοὶ κάμοι: the decree was proclaimed to the citizens, but Antigone represents it, with an exaggeration due to her excited feelings, as aimed

esp. at Ismene and herself, since the duty of interment pertained to them first of all as the nearest of kin to the slain. — κάμέ: treated as an isolated word. κάμοι might have been repeated. Cf. ᾄδ in 567.

33. μή: unites in *Soph.* with εἰδέναι and εἰδώς, οὐ, οὐκ, οὐχί, and ἀπό, by *synizesis*. See G. 47; H. 78. Cf. 263, 535. For the use of μή with a partic. expressing cond., see G. 1612; H. 1025.

34. σαφῇ: pred., with προκηρύξοντα. — προκηρύξοντα: for the use of the fut. partic. to express purpose, see G. 1563, 4; H. 969 c. — ἄγειν: *hold, esteem*; like Lat. *ducere*.

35. ὡς παρ' οὐδέν: *as equal to nothing, i.e. as of no account*. Cf. 466. — τούτων: neut.

36. προκεῖσθαι: supply τούτῳ from δς as indir. obj. — δημόλευστον: *by public stoning*. This compound is not found elsewhere except in *Lycophro* (*Alex.* 331, πρέσβυν δημόλευστον), who borrowed it from *Soph.*

37. οὕτως κτέ.: *such is the situation*. Cf. *El.* 761, τοιαῦτά σοι ταῦτ'

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ  
40 λύουσ' ἂν ἢ 'φάπτουσα προσθείμην πλέον;

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποιὸν τι κινδύνευμα; ποῖ γνῶμης ποτ' εἶ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.

ἐστίν. — σοί: ethical dat. G. 1171; H. 770.

38. ἐσθλῶν: sc. παῖς. In accordance with the principle of the ancients fortes creantur fortibus et bonis. Cf. Phil. 874, εὐγενὴς ἡ φύσις καὶ εὐγενῶν ἡ σή.

39, 40. τί . . . προσθείμην πλέον: lit. *what more could I add, i.e. of what use could I be?* (not as L. and S., *what should I gain?*). Cf. O. C. 767, οὐκ ἤθελες θέλοντι προσθέσθαι χάριν; — εἰ τάδ' ἐν τούτοις: Schol. εἰ ταῦτα Κρέων ἐκέλευσεν. — λύουσ' ἢ 'φάπτουσα: a colloquial phrase, like τί δρῶν ἢ τί φωνῶν, οὔτε πάσχω οὔτε δρῶν, having the general sense of *in what possible way*. The expression is evidently borrowed from the art of weaving, "by loosening the web or by tying fast a new thread." Cf. Aj. 1316, εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει. W. understands λύουσα to refer definitely to Ismene's attempt by entreaties to conciliate Creon, and ἐφάπτουσα to her violent opposition, which would involve a new conflict. Others take λύουσα in the sense of

*undoing, i.e. violating* (like λύειν νόμον), and ἐφάπτουσα in the opposite sense of *confirming* (Schol. βεβαιούσα) the decree. So L. and S.

41. ξυνεργάσει: the ending -ει for the more usual -η is freq. in the dialogue. Cf. 90, 93. See G. 624; H. 384.

42. κινδύνευμα: cognate accus. after the first two verbs in the preceding verse. — γνῶμης: part. gen. G. 1088; H. 757. — εἰ: from εἴμι. Cf. O. C. 170, ποῖ τις φροντίδος ἔλθῃ;

43. The const. of 41 is continued as if 42 had not intervened. Antigone's calm decision presents a strong contrast to the painful agitation of Ismene. — ξὺν: together with τῇδε χερί, i.e. τῇ ἐμῇ χερί. Antigone holds up her right hand as she speaks. Others join χερί directly with κουφιεῖς and take ξὺν τῇδε as equiv. to ξὺν ἐμοί. — κουφιεῖς: κουφίζειν = *to raise up* for burial. Antigone's first intention is to lift the body with Ismene's help, and give it proper burial. Being unable to do this unaided, she sprinkles the dust.

ΙΣΜΗΝΗ.

<sup>what</sup>  
ἦ γὰρ, νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ANTIGONH.

45 τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς,  
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ANTIGONH.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἴμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ  
50 ὡς νῶν ἀπεχθὲς δυσκλεὲς τ' ἀπώλετο,

46 W. brackets this verse.

44. γάρ: expresses surprise, like Lat. nam, Eng. *what, why*. *What, do you intend, etc.* Cf. also 574, 732, 738. — σφέ and the Dor. νίν are used by the tragedians for the masc. and fem., sing. and plur. σφέ is sometimes used reflexively, and νίν may be neut. — ἀπόρρητον: in appos. with θάπτειν.

45. τὸν . . . ἐμὸν κτέ.: in appos. with σφέ. — θέλῃς: sc. θάπτειν. Antigone says "I shall at any rate bury *my* brother, and in doing that *yours* also, if you shall not be willing to do it." Others with a different punctuation: "I shall at least bury *my* brother even if you shall not be willing to bury *yours*."

47. σχετλία: *daring, reckless*. Ismene comes back to the thought of 44.

48. οὐδέν: adv. — τῶν ἐμῶν: though plur., refers particularly to Poly-

nices. Cf. τοὺς φίλους, 10. Gen. of separation with εἶργειν. — μέτα: i.e. μέτεστιν.

50. "Ismene now bids her sister reflect upon the series of misfortunes which had befallen their ill-starred family, and not add by her imprudent conduct to their troubles." Bl. — νῶν: dat. of interest. — ἀπεχθὲς δυσκλεὲς τε: *detested and infamous*. For the Hom. version of the Theban myth, see Hom. *Od.* xi. 271 ff. In the three plays written by Soph. on the Oedipus legend the details of the story are varied to suit the purpose of each play. In the *O. C.*, the aged king passes from earth by a glorious translation; the Thebans desire the possession of his grave, and the place of his departure becomes in Attic legend a sanctuary of refuge. In the *O. T.*, the death of the king does not follow upon his self-inflicted blindness, and in this

πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς  
 ὄψεις ἀράξας αὐτὸς αὐτουργῶ χερί·  
 ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
 πλεκταίσω ἀρτάναισι λωβᾶται βίον·  
 55 τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν  
 αὐτοκτονοῦντε, τῷ τάλαιπῶρῳ, μόρον  
 κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοις χεροῖν.  
 νῦν δ' αὖ μόνᾳ δὴ νῶ λειψιμμένα σκόπει  
 ὄσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία  
 60 ψήφον τυράννων ἢ κράτη παρέξιμεν.

passage also ἀράξας is prior in time to ἔλετο. The blinding of his eyes follows upon the suicide of Iocasta in the *O. T.*, and this is not contradicted by ἔπειτα (53), as this word here simply introduces the second fact of the narration without regard to sequence in time.

51. πρὸς: in consequence of. Cf. *O. T.* 1230, πρὸς τίνος ποτ' αἰτίας; — αὐτοφώρων: lit. caught in the very act. The adj. is transferred here from the doer to the thing done, and the idea is that Oedipus was caught in the guilt of incest. We may render, *misdeeds discovered at the very time they were done*. The sense self-detected commonly given is favored by Jebb, and is supported by the later representation found in the *O. T.*, in which the detection through the efforts of Oedipus himself is an invention of the poet which is foreign to the original form of the myth. — διπλᾶς: see on 14.

53. διπλοῦν ἔπος: Schol. διπλοῦν βνομα ἔχουσα. Double in reference to Iocasta's relation to Oedipus.

54. Cf. *O. T.* 1263, οὗ δὴ κρεμαστὴν τὴν γυναικ' ἐσειδομεν πλεκταίσιν αἰώραισιν ἐμπεπλεγμένην. — λωβᾶται: ends disgracefully.

55. τρίτον δέ: as if πρῶτον μὲν had preceded ἔπειτα in the enumeration. — δύο μίαν: see on 13.

56. αὐτοκτονοῦντε: by mutual slaughter, as if ἀλληλοκτονοῦντε. Cf. 172. The refl. is used in the reciprocal sense in 145 also. Cf. Aesch. *Sept.* 805, τεθναῖσιν ἐκ χειρῶν αὐτοκτόνων.

57. κατειργάσαντο κτέ.: translate as if it were κατειργάσαντο χερεῖς μόρον ἐπ' ἀλλήλοις. This use of ἐπὶ is common. Cf. Hom. *Il.* iii. 132, ἐπ' ἀλλήλοισι φέρον πολὺδακρυ *Ἄρηα*. — χεροῖν: dat. of means, by violent hands. χεῖρ, ποῦς, and similar words are often added for the sake of vividness.

58. δῆ: gives emphasis to μόνᾳ, like Eng. *all alone*. — νῶ: transferred from the dependent sent. and made more emphatic. Prolepsis. See H. 878.

59. ὄσῳ: by how much. — κάκιστα: i.e. of all the members of the royal house. Ismene represents the case in an exaggerated tone, so as to work upon the feelings of her sister. — ὀλούμεθα: change of number. See on 14. — νόμου βία: in defiance of the law. In 79, βία πολιτῶν.

60. τυράννων: plur. for sing., as in 10. The gen. limits both substs.

ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναιχ' ὅτι  
 ἔφουμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·  
 ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,  
 | καὶ ταῦτ' ἀκούειν κατὶ τῶνδ' ἀλγίονα.  
 65 ἐγὼ μὲν οὖν αἰτούσα τοὺς ὑπὸ χθονὸς  
 ξύγγνοιαν ἴσχω, ὡς βιάζομαι τάδε,  
 τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ  
 περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ANTIGONH.

οὐτ' ἂν κελεύσαιμι· οὐτ' ἂν, εἰ θέλοις ἔτι

61. τοῦτο μὲν: adv., in the first place, with which ἔπειτα δέ below is correlated. Cf. O. C. 440, τοῦτο μὲν ... οἱ δέ. Cf. also Phil. 1346, τοῦτο μὲν ... εἴτα. — γυναικε: pred. after ἔφουμεν. See G. 907; H. 596. L. and S. φύω B. II. Cf. 79.

62. ὡς: join with μαχουμένα; lit. as not being about to contend, i.e. as not fitted (by nature) to contend. Cf. O. T. 625, ὡς οὐχ ὑπέλπον λέγεις; El. 1025, ὡς οὐχὶ συνδράσουσα νουθετεῖς τάδε. The same sentiment is found in El. 997, γυνὴ μὲν οὐδ' ἀνὴρ ἔφυς, σθένει δ' ἔλασσον τῶν ἐναντίων χερσί.

63. οὐνεκ'...ἀκούειν: three const. are proposed: (1) οὐνεκα = ὅτι, because, and ἀκούειν depends on ἔφουμεν. (It may be objected that ἀκούειν is not stated to be a determination of nature but a result of circumstances.) (2) οὐνεκα as before, but ἀκούειν depends on χρὴ supplied from 61. (But is not the principal notion in ἐννοεῖν?) (3) οὐνεκα = that, and ἀκούειν depends on ἀρχόμεσθα as an epexegetic inf., where ὥστε might be prefixed. So W. and most edit. — ἀρχόμεσθα: for the form, see G. 777, 1; H. 376 D, c.

64. καὶ...κατὶ: both...and still.

— ἀκούειν: obey. Cf. Elect. 340, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα. — τῶνδε: refers to the same as ταῦτα.

65. τοὺς ὑπὸ χθονός: refers to Polynices. In 77 Antigone first refers to the gods. The plur. as in 10.

66. The tragic writers often use in place of the verb the corresponding subst. with ἔχειν, ἴσχειν, νέμειν, τρέφειν, τίθεσθαι, to make prominent the state implied in the subst. — τάδε: accus. of cognate meaning, the noun being implied in the verb. G. 1054; H. 716 b. Cf. Lat. haec cogor. Cf. 1073.

67. βεβῶσι: the verbs come, go, and stand are often used by the tragedians for the more colorless become and be. Cf. Elect. 1056, ὅταν ἐν κακοῖς βεβήκης. — Ismene refers to Creon.

68. περισσὰ: things superfluous, hence extravagant.

69. ἂν: in anticipation of δρώης, before which it is repeated. Such a repetition of ἂν often occurs when special emphasis is to be given to some word or phrase in close connection with which ἂν is then placed, as ἐμοῦ γε in this sent. See GMT. 223.

70 πράσσει, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα.  
 ἀλλ' ἴσθ' ὅποια σοι δοκεῖ· κείνον δ' ἐγὼ  
 θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν·  
 φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,  
 ὅσια πανουργήσας. ἐπεὶ πλείων χρόνος  
 75 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε·  
 ἐκεῖ γὰρ αἰεὶ κείσομαι. σοὶ δ' εἰ δοκεῖ,  
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι, τὸ δὲ  
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον  
 χάσουσ' ἀδελφῷ φιλτάτῳ πορεύσομαι.

71 W. ὅποια. 76 W. αἰεῖ.

70. ἐμοῦ: with μέτα; for the accent, see G. 116, 1; H. 109.—ἡδέως: sc. ἐμοί. Cf. 436. Transl.: *would your acting with me be agreeable to me.*

71. ἴσθ' ὅποια σοι δοκεῖ: *be such as seems good in your sight (i.e. base).* ἴσθι from εἰμί. Cf. Phil. 1049, τοιοῦτος εἰμ' ἐγώ.

72. θάψω: the position of this word and the following asyndeton give emphasis and indicate the firm determination of the heroine. "Antigone knows from the beginning, with the heightened consciousness of passion, the consequences of her act. There is no 'irony of fortune' so far as she is concerned." Camp.

74. ὅσια πανουργήσας: presents in a striking light the entire conflict of this tragedy. Antigone violates the decree of the ruler, but in doing so she performs a religious and holy

deed. Cf. 924. The form of the expression is the so-called *oxymoron*. So in Eng. "cruel kindness," "wise nonsense." The Oxford edit. quotes from Young's *Night Thoughts*, "with pious sacrilege a grave I stole."

75. ὃν: accus. of duration of time.—τῶν ἐνθάδε: concisely for ἡ ὃν δεῖ μ' ἀρέσκειν τοῖς ἐνθάδε. For the gen., see G. 1153; H. 643 b.

76. ἐκεῖ: i.e. in Hades.

77. τὰ τῶν θεῶν ἔντιμα: i.e. ἃ τοῖς θεοῖς ἔντιμα νομίζεται, the rites of burial.—ἀτιμάσας ἔχε: see on 22.

78, 79. τὸ δρᾶν: join with ἀμήχανος. G. 1545; H. 961. *I am incapable of acting against the will, etc.*

80. ἂν προὔχοι: προέχεσθαι, *hold before one's self as a screen, hence allege as a pretext.* For the opt. with ἂν expressing mild command, see GMT. 237.—δεῖ: *now, as the next thing to be done.*



ΙΣΜΗΝΗ.

οἷμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ  
85 τοῦργον, κρυφῇ δὲ κεύθῃ, σὺν δ' αὐτῶς ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἷμοι, καταύδα. πολλὸν ἐχθίων ἔσει  
σιγῶς, ἐὰν μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῶ με χρή.

ΙΣΜΗΝΗ.

90 εἰ καὶ δυνήσῃ γ'· ἀλλ' ἀμηχάνων ἐρᾷς.

82. *ταλαίνης*: with *οἷμοι* and *ώμοι* the tragic writers connect prons. and adjs. in the gen. only when these refer to the second or third pers. For the first pers. the nom. is used. Hence *ταλαίνης* must refer to Antigone. See G. 1129; H. 761. — *ὥς*: excl.; so in 320, 1178, 1270.

84. *ἀλλ' οὖν*: but at all events. — *προμηνύσης* . . . *μηδενὶ*: the usual position of the neg. before the command is here reversed. So *Phil.* 332, *οἷμοι φράσῃς μοι μὴ πέρα*. For the subjv. in prohibition, see G. 1346; H. 874 a.

86. *οἷμοι*: here an excl. of impatience. Cf. 320. *Oh, no! Speak it out*

(*καταύδα*)! — *πολλόν*: adv. accus. This form, which is Ion., occurs in tragedy besides here only in *Trach.* 1196 (*πολλὸν ἔλαιον*), and there also in a trimeter.

87. *σιγῶσα*: by your silence. *ἐὰν μὴ κτέ.* explains *σιγῶσα* further. Such a neg. additional clause to give emphasis to the affirmation is not infrequent. Cf. 443, 492. Antigone shows her increasing emotion.

88. *θερμὴν ἐπὶ ψυχροῖσι*: you have a heart hot for chilling deeds, i.e. that cause one to chill with fear. So Hom. speaks of *φόβος κρυερός*, and Pind. has *κρυόεν μάντευμα*.

90. *ἀμηχάνων*: you desire imprac-

## ANTIGONH.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

## ΙΣΜΗΝΗ.

ἄρχῃν δὲ θηρᾶν οὐ πρόπει τάμήχανα.

## ANTIGONH.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,  
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.

95 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν  
παθεῖν τὸ δεῶν τοῦτο· πείσομαι γὰρ οὐ  
τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

## ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε. τοῦτο δ' ἴσθ', ὅτι  
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

licable things. ἀδύνατα θηρᾶς was almost proverbial.

91. οὐκοῦν: to be distinguished from οὐκοῦν. — πεπαύσομαι: the tense is emphatic. See G. 1286.

92. ἀρχῇν: adv., at all; join with οὐ. See G. 1060; H. 719.

93. ἐχθαρεῖ: pass. in sense. — ἐξ ἐμοῦ: differs from ἐπ' ἐμοῦ as indicating source rather than agency. It suggests ἐξ ἐμοῦ in 95.

94. Contrasted with the sentiment of 73. — προσκείσει δίκη: you will be justly hateful to him that is dead.

95. ἔα: one syllable by synizesis. Cf. O. T. 1451, ἀλλ' ἔα με νείειν. — ἐξ ἐμοῦ: more emphatic than ἐμήν. Cf. 1219; Elect. 619, ἡ ἐκ σοῦ δυσμένεια.

96. τὸ δεινὸν τοῦτο: sarcastic; what seems to you so dreadful, referring to the thought of 59. — οὐ: stands after its verb, as in 223.

97. μὴ οὐ καλῶς θανεῖν: Schol. οὐδὲν δεινὸν πείσομαι ὅπερ με τῆς εὐ-

κλείας τοῦ καλοῦ θανάτου ἀποστερήσει. For μὴ οὐ where οὐ strengthens the preceding neg., see G. 1816; H. 1034.

99. ἔρχει: in the sense of going away also in 1100, 1107. — τοῖς φίλοις: the sense as in 73; you are truly full of love for your loved ones, meaning esp. Polynices. So W. and many editt. following the Schol., εὐνοικῶς δὲ τῷ θανόντι. But this seems tame, and inconsistent with the character of Ismene, who would not wish to imply that her love for her brother was less than Antigone's. Cf. 87 ff. Preferable is the interpretation of Nauck, Bonitz, Wund., et al., who understand Ismene to say "however devoid of good sense you may be, you are still truly beloved by your friends," i.e. especially by Ismene. φίλος can mean either loving or beloved. — Antigone retires behind the left periaktos. Ismene returns to the women's apartments within the palace.

15  
SECOND SCENE. CHORUS. AFTERWARDS CREON WITH TWO  
HERALDS.

### Πάροδος.

ΧΟΡΟΣ.

Στροφή α.

2 αυτ. φαντ

100 ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανὲν Θήβα.  
τῶν προτέρων φάος, .  
ἐφάνθη ποτ', ὦ χρυσέας ἀμέρας βλέφαρον, Διρκαίων  
105 ὑπὲρ ρεέθρων μολοῦσα, βλως κ. ω

Antigone goes to the *νήσται πύλαι* (cf. Aesch. *Sept.* 460), before which the brothers had fallen and near which the corpse of Polynices was lying. The Chorus, composed of fifteen venerable and prominent citizens of Thebes, enter the orchestra through the right parodos. They halt and greet the rising sun, probably in the attitude of prayer, with raised arms and extended hands. They exult in the victory. Then they advance to their position about the thymele in the proper marching measure, the anapaestic, and depict in alternate march and dance movement the struggle and its issue. At the close of the ode, they give expression anew to the joy of the triumph, and exhort to give thanks to the gods. The Chorus remain in the orchestra during the whole of the play. The first strophe and antistrophe of the ode consist of smooth Glyconic verses, in which the first period portrays the advance of the steeds of the sun and the retreat of those of the enemy, and the second period, with the resolved tribrachs (108, 125), the rapidity of the flight and the tumult of the battle.

The Pherecratean verse usually forms the close of Glyconic periods. Between the strophes intervene anapaestic systems. These formed in the oldest style of the tragedy the proper parodos. Here also they serve as a march measure. The last system serves to introduce the person who is next to appear on the stage. While such an announcement of the person never occurs in the case of menials or messengers, it is rarely omitted in other instances (once in this play, 988) in the older drama.

100. *ἀελίου*: Dor. of *ἥελιος*, Att. *ἥλιος*. The lyric parts of the tragedy have many Dor. forms, since the odes and choral hymns in honor of Dionysus, from which the drama was developed, had their origin among the Dorians.

101. *ἑπταπύλῳ*: a standing epithet of Thebes (cf. 119, 141), distinguishing it from Egyptian Thebes, which was *ἐκατόμυλος*.

102. *τῶν προτέρων*: a mingling of two consts., *κάλλιον τῶν προτέρων* and *κάλλιστον πάντων*. So in 1212.

103. *ἐφάνθη*: with *φανέν, φάος*, is an instance of what the rhetoricians call *παρήχησις*. Cf. 974. *Phil.* 297, *ἐφην*.

τὸν λεύκασπιν Ἀργόθεν [ἐκ] φῶτα βάντα πανσαγία,  
φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῶ.

110 ὃν ἐφ' ἡμετέρα γῇ Πολυνείκης,  
ἀνδρῶν νεικέων ἐξ ἀμφιλόγων,

106. W. Ἀργογανῇ. 108. W. ὀξυτόρῳ.

ἀφαντον φῶς. — ποτί: at length. The day of deliverance had been long wished for.

104. βλέφαρον: poetic for ὕμνα. Eur., *Phoen.* 543, calls the moon νυκτὸς ἀφεγγὲς βλέφαρον.

105. Διρκαίων: the stream of Dirce flows along the western portion of the city, but unites afterward, north of it, with the rivulet Ismenus, which flows along the eastern part. Soph. unites both under the name of the one more celebrated in the myth. Cf. 844. No-where in Greece can purer and cooler water be found than at Thebes. The Theban poet whom Horace calls "Dircaemum cycnum" begins his first Olympian ode with ἀριστον μὲν ὕδωρ. — ὑπέρ: over.

106. λεύκασπιν: the Argives are called λεύκασπις στρατός in Eur. *Phoen.* 1099, and in Aesch. *Sept.* 89. This epithet may owe its origin to the similarity of sound between ἀργός and ἄργος. Others suppose that the shields of the Argives were faced with a plate of metal, prob. of copper, and that this highly burnished appearance is referred to not only here but also in 114. — ἐκ: with Ἀργόθεν is similar to *Il.* viii. 304, ἐξ Αἰσούμην. The addition of ἐκ completes the metre. Cf. the corresponding verse, 123, of the antistrophe. See App.

107. φῶτα: obj. of κινήσασα, Adrastus and his host. — πανσαγία: found

only here and later in the ancient lexicographers.

108. πρόδρομον: at headlong pace; i.e. so as to become a precipitate fugitive. — ὀξυτέρῳ: lit. with sharper bridle. In Eng. a sharp pace means a rapid one. Cf. 1238, ὀξείαν ῥοήν. The Argives fled more rapidly with the daylight than before.

109. κινήσασα: having urged on, refers back to ἀκρίς and is prior to μολοῦσα. The sun is said to do that of which it is merely the occasion. Cf. *O. T.* 438, ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.

110. ὃν: refers back to φῶτα and is the obj. of a verb to be supplied (ἄρσεν in the reading of W.). Schol., δντινα στρατὸν Ἀργείων ἤγαγεν ὁ Πολυνείκης, which led W. first to propose εἰσήγαγεν, and Boeckh to insert δγαγὼν θούριος.

111. ἀρθεῖς: i.e. from quiet repose. Schol., ἐπαρθεῖς εἰς θυμὸν καὶ παροξυνθεῖς. Some suppose that the word suggests the image of the bird "soaring on high." — ἐξ: = διὰ, by means of. — νεικέων: two syllables by synizesis. See G. 47; H. 42. A play upon the name Πολυνείκης, from πολὺς and νεῖκος. Cf. Aesch. *Sept.* 829, οἱ δὴτ' ὀρθῶς κατ' ἐπωνυμίαν καὶ πολυνεικεῖς ὤλοντο. Eur. *Phoen.* 636, Πολυνείκην νεικέων ἐπώνυμον. — ἀμφιλόγων: with words on both sides, hence wrangling. Cf. Eur. *Phoen.* 500, ἀμφιλεκτός ἐρις.

- 115 *and he* ὄξέα κλάζων  
αἰετὸς ἐς γῆν ὥς ὑπερέπτη,  
λευκῆς χιόνος πτέρυγι στεγανός,  
πολλῶν μεθ' ὀπλων  
ξύν θ' ἱπποκόμοις κορύθουσιν.

Ἀντιστροφή α.

- his* <sup>his</sup>στας δ' ὑπὲρ μελάβρων φονώσασιν ἀμφιχανῶν  
κύκλῳ λόγχαις ἐπτάπυλον στόμα,  
120 ἔβα, πρὶν ποθ' ἀμετέρων αἱμάτων γένυσιν πλησθῆναι  
τε καὶ στεφάνωμα πύργων

112. W. ὠρσεν· κείνος δ' ὄξέα κλάζων.  
113. W. αἰετὸς ὥς γῆν ὑπερέπτη.  
122. W. γένυσι πλησθῆναι καὶ πρὶν.

112. ὄξεια κλάζων: a figure freq. met with in Hom. Cf. *Il.* xvi. 429, *ὥστ' αἰγυπιοὶ γαμφόνηυχες πέτρῃ ἐφ' ὑψηλῇ μεγάλα κλάζοντε μάχωνται.*

113. ὥς: for the accent, see G. 138, 2; H. 112. — ὑπερέπτη: *flew over*: with *eis* the sense is to hover over and swoop down upon, after the manner of an eagle.

114. λευκῆς κτέ.: *covered with plumage white as snow.* See on 106. The gen. is that of characteristic. Cf. *O. T.* 533, *τόλμης πρόσωπον.* Cf. Aesch. *Sept.* 194, *νιφάδος βρόμος ἐν πύλαις.*

"An eagle stooped, of mighty size, His silver pluming breast with snow contending." — CONGREVE's *Opera of Semele.*

116. ἱπποκόμοις κορύθουσιν: an Hom. expression. Cf. *Il.* xiii. 132, *ἱππόκομοι κόρυθες λαμπροῖσι φάλοισιν.* The dat. in -εσσι is used elsewhere by Soph. only in lyric parts, as in 976, 1297.

117. στας δ' ὑπὲρ: prob. refers to

the position of the Argive camp on the Ismenian hill. — The image of the eagle is dropped, and the savage eagerness of the foe is likened to the fury of a monster thirsting for blood. Thus the poet is gradually led into changing the likeness from an eagle to a dragon. A somewhat similar change of image occurs in Aesch. *Sept.*, where Tydeus is first likened to a δράκων (381) and then to a ἵππος (393).

118. κύκλῳ: adv., *all around.* Cf. 241.

119. ἐπτάπυλον στόμα: *mouth of seven gates*, a bold turn for seven gates which served as mouths. Cf. Eur. *Suppl.* 401, *ἀμφ' ἐπταστόμους πύλας.*

121. αἱμάτων: gen. of fulness. The pl. of αἷμα is not found elsewhere in Soph. Aesch. has it eight, Eur. nine times. — γένυσιν: dat. of place. See G. 1196; H. 783. — πλησθῆναι: inf. after πρὶν. See G. 1470; H. 955.

πενκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη  
125 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους  
ὑπερεχθαίρει, καὶ σφας ἐσιδὼν  
πολλῷ ρεύματι προσνισσομένους  
130 χρυσοῦ καναχῆς ὑπέροπτα,  
παλτῷ ῥιπτεῖ πυρὶ βαλβίδων  
ἐπ' ἄκρων ἤδη  
νίκην ὀρμῶντ' ἀλαλάξαι.

130. W. ὑπερόπτην.

123. *πενκάενθ' Ἡφαιστον*: of the god is predicated what belongs really to his gift alone; so in 1007. The fire of torches is meant, these being usually made with pitch.

124-126. *Such a tumult of war was raised about his rear* (i.e. of the retreating Argives), an onset not to be resisted by the dragon foe. *τοῖος* always gives the reason in Soph. for what precedes, here for ἔβα. Cf. O. T. 1303, οὐδ' ἐσιδεῖν δύναμαί σε, τοίαν φρίκην παρέχεις μοι. Aj. 580, οἷοί σε μή τις ὑβρίσῃ, τοῖον φύλακα ἀμφὶ σοὶ λείψω. — *ἐτάθη*: like *τείνειν βοήν*. Cf. Hom. Il. xvii, 543, ἐπὶ Πατρόκλῳ τέτατο κρατερὴ ὕσμινη. — *δυσχείρωμα*: used only here. Cf. *δυσχείρωτος*, hard to subdue. Nom. in appos. with *πάταγος*. — *δράκοντι*: dat. of interest with *δυσχείρωμα*. *δράκων* is a term freq. used of an enemy. So Aesch. Cho. 1047, *δυσὸν δρακόντιον*, of Aegisthus and Clytaemnestra; Eur. Orest. 479, *ὁ μητροφόντης δράκων*, of Orestes. In Aesch. Sept. 290, the Theban chorus fears the Argives *δράκοντας ὥς τις πελειάς*, and in 381, Tydeus, one of the assailants, *μαργῶν ὥς δράκων βοῶν*.

129. *ρεύματι*: dat. of manner. *ρεύμα* of an armed host, freq. Cf. Aesch. Pers. 412, *ρεύμα Περσικοῦ στρατοῦ*.

130. *καναχῆς*: lit. in a great stream of clank of gold, i.e. of clanking gold. The reference is to the noise or clank of their gilded weapons on the march. — *ὑπέροπτα*: disdainfully; neut. pl., used adv. Cf. O. T. 883, *εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται*.

131. *παλτῷ κτέ.*: smites with brandished thunderbolt. The word *παλτῷ* suggests the zig-zag flicker of the lightning. — *βαλβίδων ἐπ' ἄκρων*: upon the summit of the battlements. The metaphor is taken from the *δρόμος διαυλος*, in which the runner was to complete the entire circuit and return to the starting-point; hence goal.

133. *ὀρμῶντα*: in agreement with the supplied obj. of *ῥιπτεῖ*; one who was hurrying. The reference is to Capaneus, one of the seven that led the Argive host. Cf. Aesch. Sept. 432; Eur. Phoen. 1174. The fall of Capaneus was a favorite representation in art, especially in gem-cutting. An Etruscan sarcophagus represents him

Στροφή β'.

ἀντίτυπος δ' ἐπὶ γᾶ πέσε τανταλωθεῖς,  
 135 πυρφόρος ὃς τότε μαινομένα ξὺν ὀρμᾷ  
 βακχεύων ἐπέπνει ῥιπαῖς ἐχθίστων ἀνέμων.  
 εἶχε δ' ἄλλα τὰ μέν,  
 140 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης  
 δεξιόσειρος.

ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις  
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον

138. W. τὰ Διός.

falling headlong from a scaling-ladder. Three gems represent the lightning flashing behind him.

134. ἀντίτυπος: pred. with πέσε; lit. *struck back*, i.e. with a counter blow. In return for the fire which he wished to kindle, he was struck by the fire from heaven. Or, *striking back*, i.e. with a rebound from the earth that beat him back. Schol., ἀνωθεν τυπείσ ὑπὸ τοῦ κεραυνοῦ κάτωθεν δ' ὑπὸ τῆς γῆς. Suid. explains ἀντίτυπος by τὸ οὖν ὀπισθοῦν ἀντιβαῖνον τῇ ἀφῇ. So most editt.

135. πυρφόρος: as *fire-bearer*; for emphasis placed before the rel. clause in which it belongs. Cf. 182. Cf. O. C. 1318, εὐχεταί Καπανεὺς τὸ Θήβης ἅστου δρώσειν πυρ.

136. βακχεύων ἐπέπνει: *frenzied was blowing against it* (sc. τῇ πόλει).

137. With blasts of most hostile winds; cf. 930. The furious onset of Capaneus is likened to a tornado.

138. τὰ μέν: the things just mentioned, sc. the boastful defiance of Capaneus. — ἄλλα: *otherwise*, i.e. than

he expected. In the next verse all the others with their different fates are contrasted with him. Cf. Philostratus, *Imagines* i. 26 (p. 402), ἀπώλοντο δ' οἱ μὲν ἄλλοι δόρασι καὶ λίθοις καὶ πελέεσσι, Καπανεὺς δὲ λέγεται κεραυνῷ βεβλήσθαι, πρότερος κόμπῳ βαλὼν τὸν Δία.

139. στυφελίζων: Schol. ταράσσων.

140. δεξιόσειρος: found only here. The sense is, with the strength and dash of a right trace-horse. The horse on the right side in the race had to be the stronger and more swift because it passed over the greater distance in rounding the turning-posts of the race-course from right to left. Cf. El. 721, δεξιὸν ἀνέλς σειραῖον ἵππον. Aesch., *Agam.* 1640, compares a proud man to σειραφόρον κριθῶντα πῶλον.

141. These chieftains are named by Aesch. in his "*Seven against Thebes*." Afterwards by Soph., O. C. 1311 ff. Adrastus, who, acc. to the myth, escaped, is not usually reckoned among the seven.

- 145 Ζηνὶ τροπαίῳ πάγχαλκα τέλη, ἱνὲ  
 πλὴν τοῦ στυγεροῦ, ὦ πατὴρ ἐνὸς  
 μητρός τε μιᾶς φύντε καὶ αὐτοῦ  
 δικρατεῖς λόγχας στήσαντ', ἔχετον  
 κοινοῦ θανάτου μέρος ἄμφω.

Ἀντιστροφή β.

- ἀλλὰ γὰρ ἁ μεγαλῶνυμος ἦλθε Νίκα  
 τῇ πολυαρμάτῳ ἀντιχαρεῖσα θήβα,  
 150 ἐκ μὲν δὴ πολέμων τῶν νῦν θέσθε λησμοσύναν,  
 θεῶν δὲ ναοὺς χοροῖς

151. W. χρόνῳ νῦν θέσθαι.

143. *τροπαίῳ*: Schol. διὰ τὸ φυγαδεύειν καὶ τροπὴν ποιεῖν τῶν πολεμίων. — *τέλη*: tribute, offerings. Left the tribute of their brazen panoplies. After gaining a victory, it was customary to hang up the arms taken from the foe as trophies sacred to Zeus.

144. *τοῖν στυγεροῖν*: the two wretched men. "The fall of the brothers, each by the other's hand, left it undecided which was the conqueror, which the conquered, so that they supplied no τέλη to Zeus." Schn. — Nor would arms polluted with the blood of kindred be dedicated to Zeus.

145. *αὐτοῖν*: see on 66.

146. *δικρατεῖς*: co-equally victorious, i.e. each against the other. In *Aj.* 252, the Atridae are called "co-equals in power." The Schol. explains by *ἑτι ἀλλήλους ἀπέκτειναν*. W. takes it here in the sense of both the strong (*appears*). — *ἔχετον* . . . *ἄμφω*: "Each strove for sole inheritance, but they

share equally in a death which each has given and each has received." Camp.

148. *ἀλλὰ γὰρ*: γὰρ confirms or gives the reason for the thought introduced by ἀλλά, which may be either left to be supplied, as in 155, or explicitly added, as in 150, with δέ. In the latter case, the sent. introduced by γὰρ may be taken as simply parenthetical, as in 392.

149. *πολυαρμάτῳ*: Pind. calls Thebes *φιλάρματος, εὐάρματος, πλάξινπος, χρυσάρματος*. — *ἀντιχαρεῖσα*: rejoicing in the face of, joyfully greeting. The prep. indicates the direction as in *ἀντιβλέπω, ἀντιλέγω*. Some prefer to follow the interpretation of a Schol., *rejoicing mutually*.

150. *ἐκ*: after. — *θέσθε λησμοσύναν*: = λάθεσθε. Cf. *O. T.* 134, *ἴθεσθ' ἐπιστροφήν*, and see on 66. Supply *αὐτῶν* from *πολέμων* with *λησμοσύναν*.

152. *θεῶν*: one syllable by synizesis.



παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων  
Βάκχιος ἄρχοι.

- 155 ἄλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,  
Κρέων ὁ Μενοικέως, νεοχμὸς [ταγός],  
νεαραῖσι θεῶν ἐπὶ συντυχίαις  
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω, <sup>τοιμῶν</sup>  
ὅτι σύγκλητον τήνδε γερόντων  
160 προὔθετο λέσχην  
κοινῶ κηρύγματι πέμψας ;  
<sub>ῥίψας</sub>

156 ff. W. νεοχμὸς ∪ ∪ —  
∪ ∪ — ∪ ∪ — νεαραῖσι θεῶν  
ἐπὶ συντυχίαις χωρεῖ, τινὰ δὴ.

153. **παννυχίοις**: the joyful procession shall celebrate the praises esp. of the patron god of the city, Dionysus (1122), to whom choral songs and dances (1146) by night are most appropriate; and besides, visit all the temples and altars of the city.

154. **ἐλελίχθων**: *shaking Thebe* (with his dancing). Lat. *pede ter-ram quatens*. Pind., *Pyth.* vi. 50, applies this epithet to Poseidon. Connect **θήβας** with this word, lit. *the shaker of Thebe*. For such a gen. many parallels are found, e.g. *O. C.* 1348, *τῆσδε δημοῦχος χθονός*, Aesch. *Sept.* 109, *πολλοχοι χθονός*. — **Βάκχιος**: often for **Βάκχος**. — **ἄρχοι**: the change from the subjv. in exhortation to the opt. expressing a wish.

155. **ἄλλ' . . . γάρ**: But, hold, or, enough, for, etc. — **δε**: join with *χωρεῖ*, here comes. Cf. 526, 626.

156. **Κρέων** and **Μενοικέως** are scanned with synizesis. — **ταγός**: a conjecture of W. See App.

158. **τίνα δὴ**: *what, pray*. They wonder why they have been summoned. — **ἐρέσσω**: as *πορφύρειν πολλὰ, καλχαίνειν ἔπος* (20) express figuratively the troubled and uncertain state of an agitated mind, so here the conscious and determined action of the mind is indicated by the figure of *rowing*. Similar is *Aj.* 251, *τοῖας ἐρέσσουσιν ἀπειλὰς*. Cf. also Aesch. *Ag.* 802, *πραπίδων οἴακα νέμων*.

159. **εἰ**: introduces the reason of the enquiry. — **σύγκλητον**: an allusion to the extraordinary session of the ecclesia.

160. **προὔθετο**: *appointed*. The mid. means for a conference with himself. Cf. Luc. *Necyom.* 19, *προὔθεσαν ὁ προτάνας ἐκκλησίαν*.

161. **κηρύγματι**: dat. of means. — **πέμψας**: Schol. *μεταστειλόμενος*.

## Ἐπεισόδιον α.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ  
 πολλῶ <sup>Σαλφ</sup> σείσαντες ὥρθωσαν πάλιν·  
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα  
 165 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖον  
 σέβοντας εἰδὼς εὖ θρόνων αἰεὶ κράτη,  
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθον πόλιν,  
 κἀπεί διώλετ', ἀμφὶ τοὺς κείνων ἔτι

162. Creon comes upon the stage through the middle door of the palace, clad in royal attire, and attended by two heralds, after the manner of kings in the representation of tragedy (578, 780). He delivers his throne address to the Chorus, who represent the most influential citizens of Thebes. In his address he declares his right to the succession and lays down the principles of his administration. This gives him occasion to proclaim his first command, which he seeks to justify. The speech may be divided into the following corresponding parts of 8, 8, 6, 8, 6 verses, followed by 9 and then by 4. 162-9, occasion of the assembly; 170-7, Creon, the new ruler, not yet tried; 178-83, his views; 184-91, their application to his conduct; 192-7, first command; 198-206, second command; 207-10, closing summary. — ἄνδρες: a respectful term of address, like the Eng. *gentlemen*. πολῖται or θεβαῖοι might have been added. — πόλεος: for πόλεως; not found elsewhere in Soph., but occurs in Aesch. (cf. *Suppl.* 344). In Eur. (cf. *ὕφης*, *Bacch.* 1026) and Aristoph. (cf. *φύσεος*, *Vesp.* 1282), the

gen. in -ος for -ως occurs several times in trimeters.

163. *σαλφ σείσαντες*: alliteration. "The ship of state" has been a favorite figure with all poets from Alcaeus to Longfellow. Cf. 190. *O. T.* 22, πόλις σαλεύει κἀνακουφίσαι κἀρα βυθῶν ἔτ' οὐχ οἷα τε φοινίου σάλου. Eur. *Rhes.* 249, ὅταν σαλεύῃ πόλις.

164. ὑμᾶς: obj. of ἔστειλα. Cf. *Phil.* 60, στείλαντές σε ἐξ οἴκων μολεῖν. *Id.* 494, 495, πολλὰ γὰρ τοῖς ἱγμένοις ἔστελλον αὐτὸν ἰκεῖλους πέμπων λιτὰς . . . μ' ἐκσῶσαι, where the person is added, as here, in the dat. to express the means. — ἐκ πάντων δίχα: apart from all, i.e. the rest.

165. τοῦτο μὲν: has its correlative in τοῦτ' αὖθις (167). See on 61.

166. σέβοντας: partic. in indir. disc. See G. 1588; H. 982. The time of the partic. is impf. See GMT. 140. — θρόνων κράτη: enthroned power. Cf. *O. T.* 237, κράτη τε καὶ θρόνους νέμω.

167. Supply the thought of σέβοντας κτέ. from the preceding verse. — ὥρθον: guided aright.

168. διώλετο: the poet does not indicate whether he follows here the tradition acc. to which Oedipus

- παῖδας μένοντας ἐμπέδοις φρονήμασιν.  
 170 ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν  
 καθ' ἡμέραν ὤλοντο, παῖσαντές τε καὶ  
 πληγέντες αὐτόχειρι σὺν μιάσματι,  
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω  
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.  
 175 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν  
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.  
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν  
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

died at Thebes (*cf.* Hom. *Il.* xxiii, 679), or that which made him die in exile. In the later written *Oedipus Coloneus*, the sons succeed to the throne before the death of Oedipus. But the statement of the text does not conflict with that, διόλλυσθαι being a word of more general meaning than θνήσκειν. — κείνων παῖδας: descendants of Laius and of Oedipus.

169. μένοντας κτέ.: remained loyal to (ἀμφί), with steadfast purpose.

170. ἐκείνοι: refers here to what is nearest, *sc.* παῖδας. But κείνων above refers, as usual, to what is remote. — ὅτε: causal. — πρὸς: with ὤλοντο which is pass. in sense. — διπλῆς μίαν: see on 14.

172. αὐτόχειρι κτέ.: with the pollution of mutual murder. See on 56. αὐτόχειρ in 900, 1175 is somewhat different.

174. ἀγχιστεῖα: the neut. pl. adj. instead of the abstract subst. ἀγχιστεία. γένους depends on it. By virtue of being next of kin to the deceased. The poet makes no account of the other myth (Boeotian), which states that Polynices and Eteocles left sons.

175–190. This passage is introduced by Demosthenes in his oration *De Falsa Legatione*, § 247, with application to his own times. — ἀμήχανον: *sc.* ἐστί. — παντός: cuiusque. — δέ: its force, as that of γάρ in 178, is determined by the connection as follows: "After those named before, to whom you were loyal, I am now king. But I cannot yet claim your confidence, because a man is thoroughly well known only after he has proved himself in the exercise of authority. For he who in guiding the affairs of state is base and cowardly is wholly to be despised."

176. ψυχὴν, φρόνημα, γνώμην: feeling, spirit, judgment. — πρὶν ἂν . . . φανῇ: the subjv. after πρὶν because of the neg. force in ἀμήχανον. See GMT. 638.

177. ἐντριβῆς: the proverb ἀρχὴ ἄνδρα δέικνυσιν, originally attributed to Bias, one of the seven sages, appears in various forms in Greek literature. *Cf.* Plut. *Dem. and Cic.* iii.

179. μὴ . . . ἄπτεται: the indic. in a general rel. clause. See G. 1430; GMT. 534.

- 180 ἀλλ' ἐκ φόβου<sup>αι</sup> τοῦ γλώσσαν ἐγκλήσας ἔχει,  
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.  
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας  
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.  
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεί,  
 185 οὐτ' ἂν σιωπήσαιμι τὴν <sup>αι</sup>ἄτην ὄρων  
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς  
 θεῖμην ἐμαντῶ, τοῦτο γινώσκων ὅτι  
 ἦδ' ἐστὶν ἡ σάφουσα, καὶ ταύτης ἐπὶ  
 190 πλεοντέες ὀρθῆς τοὺς φίλους<sup>αι</sup> ποιοῦμεθα.  
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν.

180. τοῦ: obj. gen. after φόβου. — ἐγκλήσας ἔχει: see on 22. Cf. Shak. *Rich. II.* i. 3: "Within my mouth you have engaoled my tongue, Doubly portcullised with my teeth and lips." Cf. 505 *infra*. Creon has in mind what he speaks of below (289 ff.) more openly, sc. his own courage in publicly forbidding the burial of Polynices.

181. πάλαι: the Schol. says: καὶ πρὶν ἄρξει καὶ νῦν ὅτε ἐπὶ τὴν ἀρχὴν ἐλήλυθα.

182. μείζον': as an object of greater value. — ἀντὶ: with the comp. instead of ἡ. So *Trach.* 577, στέρξει γυναῖκα κείνος ἀντὶ σου πλέον.

183. οὐδαμοῦ: i.e. ἐν οὐδεμιᾷ χώρῳ. Cf. Xen. *Anab.* v. 7. 28, οὐς ἂν ἐλησθε ἔρχοντες ἐν οὐδεμιᾷ ἔσονται. Hence, I hold in no esteem. Cf. Aesch. *Pers.* 497, θεοὺς νομίζων οὐδαμοῦ.

184. γάρ: gives the reason of οὐδαμοῦ λέγω. — ἴστω Ζεὺς: a solemn oath. So *Trach.* 399, ἴστω μέγας Ζεὺς.

186. ἀντὶ τῆς σωτηρίας: added to τὴν ἄτην for the sake of intensifying

the expression by adding its opposite. Cf. *Trach.* 148, ἕως τις ἀντὶ παρθένου γυνὴ κληθῇ.

187. Const., οὐτ' ἂν φίλον θεῖμην ἐμαντῶ ἄνδρα δυσμενῇ χθονός. This is said in allusion to Polynices.

188. τοῦτο γινώσκων: this being my conviction, sc. what follows.

189. ἦδε ταύτης: both refer to ἡ χθών.

190. ὀρθῆς: upright, safe. The metaphor is apparent. Cf. 163. — τοὺς φίλους: our friends, i.e. those we have. The thought is, that upon the safety of the state depends all our good; with the loss of the public welfare we lose every private possession. Pericles expresses this thought very forcibly in his funeral oration (cf. *Thuc.* ii. 60) as follows: καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἥσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν εὐτυχούσῃ πολλὰ μᾶλλον διασφίεται.

191. τοιοῖσδε νόμοισι: by such principles as these. — αὔξω: the pres., be-

καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω  
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περὶ·  
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν  
 195 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,  
 τάφῳ τε κρῦψαι καὶ τὰ πάντ' ἐφαγνίσαι *μεθ' ὅτου sacerdos*  
 ἅ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·  
 τὸν δ' αὖ ξύναιμον <sup>καὶ καὶ καὶ</sup> τοῦδε, Πολυνείκην λέγω,  
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
 200 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ  
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος  
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

cause Creon is already engaged in putting these principles into execution, as he goes on to say.

192. ἀδελφά: Schol. ὁμοία. — τῶνδε: depends on ἀδελφά, gen. of connection or possession. See G. 1143; H. 754 d.

— κηρύξας ἔχω: see on 22.

194. The sincerity of Creon is apparent throughout this speech; he believes honestly that this decree is for the best interests of the state. So much of the decree as related to Eteocles had already been fulfilled (25); solemn libations by the citizens and a monument alone were lacking. — *πόλλως*: a dissyllable by synizesis.

196. τὰ πάντ' ἐφαγγίσαι: to add  
(ἐπὶ) all sacred offerings.

197. ἔρχεται κάτω: esp. the libations poured upon the grave. What is done to the departed is supposed to pass down to Hades, and to rejoice or to grieve him; as Achilles says in *Il.* xxiii. 179, χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν Ἀΐδαο δόμοισιν· πάντα γὰρ ἤθη τοι τελέω, τίς παύσειεν ὑπέστην.

—Electra (*Soph. El.* 435 ff.) says to

her sister, who comes to bring offerings from Clytaemnestra to the tomb of Agamemnon, "to the winds with them, *etc.*, where none of these things shall approach the resting-place of our father."

198. τὸν ξύναιμον: repeated in τοῦτον (203), is the obj. of κτερίσειν, κωκύσαι (204).—λέγω: W. construes λέγω ἐκκεκρῦχθαι μήτε τινα κτερίσειν μήτε κωκύσειν. It is better taken in the sense of *I mean*, indicating contempt, with change in punctuation. Cf. Phil. 1261, σὺ δ' ὁ πολίαντος παῖ, φιλοκτήτην λέγω, ἔξελεθε.

199. *tyrrels*: of his race, tutelary.

201. **πρήσαι**: used in a general sense, *destroy, lay waste*. — **θεοῖς**: refers to the images of the gods, the most sacred of which were the ancient statues of wood. The poet prob. had in mind Aesch. *Sept.* 582, *πόλιν παρῶν καὶ θεοῖς τοῖς ἑγγυεῖς πορθεῖν*, which is there also said of Polynices.

202. κοινού: Schol. ἀδελφικοῦ. —  
πάσασθαι: the metre determines  
whether this form is from πατέομαι

τούτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ  
 μήτε κτερίζειν μήτε κωκύσαί τινα,  
 206 εἰάν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας  
 καὶ πρὸς κυνῶν ἔδεστὸν αἰκισθέν τ' ἰδεῖν.  
 τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἔκ γ' ἐμοῦ  
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.  
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν  
 210 καὶ ζῶν ὁμοίως ἔξ ἐμοῦ τιμήσεται.

## ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέων,  
 τὸν τῇδε δύσνουν καὶ τὸν εὐμενῇ πόλει.

203. W. ἐκκεκηρύχθαι. 211. W. κυρεῖν.

or πάσμα. Figurative, and expressive of great fury. Cf. *El.* 542, "Αἰδης τιν' ἥμερον ἔσχε δαΐσασθαι τῶν ἡμῶν τέκνων; Hom. *Il.* iv. 35, εἰ δὲ σὺ γ' ὦμὸν βεβρώθοις Πρίαμον. — τοὺς δέ: irregular const., as if τῶν μὲν αἵματος πάσασθαι had preceded.

204. τινά: every one, or with the neg., no one, whoever he may be. The infis. of this verse vary in tense without much difference in sense.

205 f. Const., εἰάν ἄθαρπτον (τούτον) δέμας (in appos.) ἔδεστὸν καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν. — δέμας: in distinction from νεκρός and νέκυσ, commonly means a living body, or, as here, the person in his bodily form, like σῶμα in prose. Cf. 944. — ἴδεν: like Lat. *aspexit*, join with αἰκισθέν. Cf. *O. T.* 792, γένος δρᾶν ἄτλητον. *Aj.* 818, δῶρον ἀνδρὸς ἐχθίστου δρᾶν.

207. The peroration refers with the word φρόνημα to the main theme (176) of the address.

208. τιμὴν προέξουσιν: receive honor

before (in preference to) the just. A rhetorical exaggeration: the issue is only as regards equal honor. In like manner the ruler states the case extravagantly in 486, 769, 1040.

209. ὅστις: sc. ἀνὴρ or ἐστὶ. — θανῶν καὶ ζῶν: the more emphatic word first.

211. The Chorus indicates, in a respectful spirit, its disapproval of the conduct of the ruler by the emphatic position of σοί, by the use of πον (213), by characterizing Polynices simply as δύσνουν and not as ἄδικον or κακόν, and by impatience manifested in 218 and 220. Also in *ἐνεστί σοι* lies an acknowledgment only of the actual power of Creon, and 220 implies an obedience that springs from fear, and not from conviction of right. This does not escape Creon's observation, 290.

212. The accs. are loosely connected with ἀρέσκει, as though it were οὕτω τάσσεις. Or, we may supply the idea of ποιεῖν, the phrase being ἀρέσκει

νόμφ δὲ χρῆσθαι παντί που γ' ἔνεστί σοι  
καὶ τῶν θανόντων χάποσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

215 ὥς ἂν σκοποὶ νυν ᾗτε τῶν εἰρημένων.

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ. *ἐμφαν*

ΚΡΕΩΝ.

ἀλλ' εἷς' ἐτοῖμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι ;

ΚΡΕΩΝ.

τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

213. W. παντί που μέτεστί. 218. W. ἄλλῳ.

τινὶ ταῦτα ποιεῖν τινα. This const. is intimated by the gloss ποιεῖν on the margin of L<sup>2</sup>.

213. πού: I suppose; sarcastic. — γέ: throws its emphasis on παντί. — ἔνεστί σοι: it is in your power. Cf. Shak. Rich. III. iv. 2: "Your grace may do your pleasure."

214. χάποσοι ζῶμεν: abridged for καὶ (περὶ ἡμῶν) ὁπόσοι ζῶμεν.

215. (See) that then ye be the guardians of what has been said. — ὥς ἂν ᾗτε: ἂν with the subjv. in an obj. clause. See GMT. 347 and 281; H. 882. An impr. is implied. See GMT. 271; H. 886. See also Kühn. 552, An. 6. W. connects this sent., which he supposes interrupted by the leader of the Chorus, with 219, i.e. that ye may be, etc., I command you not to yield, etc. But the response of the Chorus indicates that they understood this expression by itself as a direct com-

mand. — νύν: inferential; since you have heard my views.

216. τοῦτο: the Chorus mistake the meaning of Creon, supposing that by σκοποὶ he referred to the task of watching the dead body in order that it should not be buried.

217. γέ: gives a contrast to 219. "I am having the dead watched; do ye give attention to the people."

218. "If that is provided for, what is this other (sc. in 215) command?" For τί . . . τοῦτο, see on 7. Cf. Phil. 651, τί γὰρ ἔτ' ἄλλ' ἐρᾷ λαβεῖν.

219. τὸ μὴ 'πιχωρεῖν: sc. ἐπεντέλλω. — τοῖς ἀπιστοῦσιν: those who are disobedient. ἀπιστεῖν = ἀπειθεῖν here and in 381, 656.

220. ὅς: represents ὅστε as correlated with οὕτω, and is necessary because the subj. (τῖς) of ἔστιν is omitted. Cf. Xen. Anab. ii. 5. 12, τῖς οὕτω μάλινται ὅστις οὐ βούλεται σοι φίλος

## ΧΟΡΟΣ.

220 οὐκ ἔστιν οὕτω μῶρος, ὃς θανεῖν ἐρᾷ.

## ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

## THIRD SCENE. CREON. GUARD.

## ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο  
δύσπνους ἰκάνω, κούφον ἐξάρας πόδα.  
225 πολλὰς γὰρ ἔσχον φροντῖδων ἐπιστάσεις,  
ὁδοῖς κυκλῶν ἐμαντὸν εἰς ἀναστροφήν. *return*

223. W. οὐχ, ὅπως σπουδῆς.

εἶναι; From this verse we infer that the Coryphaeus had already heard Creon's proclamation (36).

221. οὗτος: this is the wages; οὗτος is attracted from the neut. τὸ θανεῖν to the gender of the pred.—ὑπ' ἐλπίδων: by the hopes it raises. Cf. Stobaeus, Flor. 110, 21, αἱ πονηραὶ ἐλπίδες ὥσπερ οἱ κακοὶ ὀδηγοὶ ἐπὶ τὰ ἁμαρτήματα ἡγουσιν.

222. διώλεσεν: gnomic aor. See G. 1292; H. 840.

223. The guard enters the scene at the left of the spectators. His circumstantial recital, his homely terms of expression, his sly humor, and the avarice he displays in this interview, mark the common man in distinction from the hero of tragedy. "The messenger in the *Trachiniae*, the Corinthian in the *Oedipus Tyrannus*, the pretended shipmaster in the *Philoctetes*, afford the same sort of contrast to the more tragic

personages." Camp.—οὐχ: see on 96. Cf. 255.—ὅπως: lit. how, an indir. interr., but here equiv. to *ὅτι*, that, in a declarative sent. This use of *ὅπως* is freq. in Hdt. in a neg. clause. Cf. ii. 49; iii. 116; v. 89. In Att. this use is rare; yet cf. *Antig.* 685, and *O. T.* 548, τοῦτ' ἀπὸ μὴ μοι φράς, ὅπως οὐκ εἰ κακός.

224. "Not breathless with haste have I come, like a messenger of good tidings."—κούφον κτεί.: having raised up a nimble foot. Cf. Eur. *Troad.* 342, μὴ κούφον ἀργὴ βῆμ' ἐς Ἀργείων στρατόν.

225. φροντῖδων ἐπιστάσεις: lit. haltings for reflections; i.e. to consider what to do. Bl. fancies that Milton imitated this passage in his *Samson Agon.* 732: "with doubtful feet and wavering resolution I come, still dreading thy displeasure."

226. ὁδοῖς: dat. of place.

227. ἤνδα μυθουμένη: pleonasm, as



ψυχὴ γὰρ ἤνθα πολλά μοι μυθουμένη·  
 τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην;  
 τλήμων, μένεις αὖ; κεῖ τὰδ' εἴσεται Κρέων  
 230 ἄλλον παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἄλγυνεῖ;  
 τοιαῦθ' ἐλίσσων ἦνυτον σπουδῇ βραδύς, <sup>slow</sup>  
 χούτως ὁδὸς βραχεῖα <sup>short</sup> γίγνεται μακρά.  
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν  
 σοί. κεῖ τὸ μηδὲν ἐξερω, φράσω δ' ὁμως·  
 235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, <sup>gave up</sup>  
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἔστιν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

231. W. σχολῇ.

in Ep. usage. So in Hdt. *ἔλεγε φάς, ἔφη λέγων*. This is common in the speech of daily life. Cf. Arist. *Av.* 472, *ἔφασκε λέγων*. A messenger in *Aj.* 757 uses the phrase *ἔφη λέγων*. He speaks of his *ψυχὴ* as of a third person who is talking with him. Cf. Shak. *Henry V.* iv. 1: "I and my bosom must debate a while."

228. *τί*: adv. *why*? — *οἱ*: for *ἐκείσε* οὐ.

229. *αὖ*: on the contrary.

230. *ἄλγυνεῖ*: pass. Schol. *τιμωρηθήσῃ*.

231. *ἦνυτον*: sc. *τὴν ὁδόν*. Cf. 805. — *σπουδῇ βραδύς*: with slow haste. A proverbial oxymoron, quite natural to the conversational style of the soldier. Cf. *O. C.* 306, *κεῖ βραδύς σπεύδει*. Lat. *festina lente*.

232. A witty reversal of the common phrase "to make a long way short." As we say, "to make a long story short."

233. *ἐνίκησεν*: prevailed. Cf. 274. The subj. is *μολεῖν*.

234. *σοί*: dat. of direction as in prose after *ἔχειν*. Cf. Thuc. iii. 33. 1, *οὐ στήσαν ἄλλῃ ἢ Πελοποννήσῃ*. So in poetry with verbs of motion. This use of the dat. is prob. an extension of the dat. of interest. Cf. Aesch. *Prom.* 358, *ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος*. *O. C.* 81, *ὦ τέκνον, ἢ βέβηκεν ἡμῖν ὁ ξένος*; Caesural pause after the first syllable; cf. 250, 464, 531, 1058. — *τὸ μηδὲν*: since he knows only that the deed has been done, but not who did it. — *οἱ*: in the apodosis marks more pointedly the contrast. Cf. *O. T.* 302, *εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὁμως*.

235. *δεδραγμένος*: clinging fast to. Cf. *Il.* xiii. 393, *κόνιος δεδραγμένος αἱματοέσσης*.

236. *τὸ μὴ παθεῖν*: as if *ἐλπίσω* preceded. A similar *constructio ad sensum* in 897, 1246. For the aor. inf. with *ἔν*, see GMT. 211; H. 964. — *τὸ μόρσιμον*: there is a kind of grim humor in saying that he expects to suffer nothing except what is destined.

ΦΤΑΛΞ.

φράσαι θέλω σοι πρῶτα τὰμαντοῦ· τὸ γὰρ  
 πρᾶγμ' οὐτ' ἔδρας' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν, *ἀντ*  
 240 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

ΚΡΕΩΝ.

εὖ γε στοχάζει κάποφράγνυσαι κύκλῳ  
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.

ΦΤΑΛΞ.

τὰ δεινὰ γάρ τοι προστίθησ' ὄκνον πολύν.

ΚΡΕΩΝ.

οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;

ΦΤΑΛΞ.

245 καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως  
 θάψας βέβηκε καπὶ χρωτὶ διψίαν

241. W. τί φροιμάζει. 242. W. σημαίνων.

238. γάρ: introduces the explanation of what has just been said. So in 407, 999.

240. δικαίως: supplies the prot. to ἂν πέσοιμι; i.e. εἰ δικαίως πάθοιμι.

241. You aim carefully, and fence the deed off from yourself on all sides. The terms are evidently borrowed from the occupation of the soldier. — ἀποφράγνυσθαι: means primarily "to fence off by means of a rampart." Cf. Shak. *Henry VIII.* iii. 2: "The king in this perceives him, how he coasts and hedges his own way."

242. δηλοῖς: cf. 20. — ὥς: for its use with the partic., see GMT. 916. Cf. *Aj.* 326, δῆλός ἐστιν ὥς τι δρασείων κακόν.

243. γάρ: (yes) for, etc.

244. ποτ': here expresses impatience, like Lat. *tandem*. Cf. *Phil.* 816, Φ1. μέθες μέθες με. NE. ποῖ μεθῶ; Φ1. μέθες ποτέ. — ἀπαλλαχθεὶς ἄπει: relieve me of your presence and be off? ἀπαλλάττεσθαι applies not only to the relief of a person from something disagreeable, but also to the disagreeable thing that by its departure gives relief. Cf. 422.

246. θάψας: inasmuch as to strew the body with dust was the essential part of burial, and in the view of the ancients had the same value for the spirits of the departed as burial with full rites. — καπὶ: καί correlated with καί in the next verse. — διψίαν: lit. thirsty, i.e. dry. Cf. πολυδίψιον *Ἀργος*, Hom. *Il.* iv. 171.

κόνιν παλύνας κάφαγιστεύσας ἃ χροί.

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥΛΛΞ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε που γενῆδος ἦν  
 250 πλῆγμ', οὐ δικέλλης ἐκβολή· στυφλὸς δὲ γῇ  
 καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη  
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.  
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος  
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.  
 255 ὁ μὲν γὰρ ἡφάνιστο, τυμβήρης μὲν οὔ,

247. The *ἐκί* in composition has the same force here as in 196.—*ἃ χροί*: i.e. τὰ νόμματα; prob. fillets of wool and fruits. Also libations.

248. *ἀνδρῶν*: the undesigned selection of this word is calculated to heighten on the part of the spectators (already informed in the prologue who would do the deed) their expectation of Creon's subsequent surprise.

249. *οὔτε . . . οὐ*: instead of *ὅτε* . . . *ὅτε*; almost confined to poetry. Cf. 258. O. C. 972, *ὅς οὔτε βλάστας πατρός, οὐ μητρὸς εἶχον*.—*γενῆδος*: *aze*. Contracted from *γενῆς*.

250. *δικέλλης ἐκβολή*: lit. *upturning of mattock*, i.e. *earth turned up by a mattock*. There was nothing to indicate the deed of a human being; the earth strewn over the corpse had not been taken from this locality.

251. *χέρσος*: *dry, barren*, in distinction from ground that is broken and cultivated.

252. *τροχοῖσιν*: "the circumstantial account of the guard mentions every conceivable way of marking or disturbing the surface of the ground,

that he may deny the existence of every possible trace." Schn.—*τις*: adds to the indefiniteness. Cf. O. T. 107, (*φοῖβος*) *ἐπιστέλλει τοὺς αὐτοέντας τιμωρεῖν τινας*. O. C. 288, *ὅταν ὁ κύριος παρῇ τις*. Cf. 951.

253. The guards relieved one another during the night. But they had either not been placed on duty forthwith, or had not gone promptly, or had not kept a sharp enough watch at the dawning light. The elder Philostratus, *Imagines* ii. 29, assumes that the deed was done when it was yet night, and portrays rhetorically a scene in which Antigone by the light of the moon takes up her brother's body in her arms, in order to bury it secretly by the side of the tomb of Eteocles.

254. *θαῦμα δυσχερὲς*: *a sight of wonder and dismay*.

255. *ὁ μὲν*: *it*, i.e. *ὁ νέκυς*. For the guard, who thinks of nothing else, the art is sufficiently explicit.—*μὲν, μὲν*: the first has for its correlative *δέ* in 257; the second, *δέ* in 256.—*ἡφάνιστο*: *had been put out of sight*.—

λεπτή δ', ἄγος φεύγοντος ὥς, ἐπὴν κόνις.  
 σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν  
 ἐλθόντος, οὐ σπάσαντος, ἐξεφαίνετο.  
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
 260 φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο  
 πληγὴ τελευταῶς, οὐδ' ὁ κωλύσων παρῆν·  
 εἰς γάρ τις ἦν ἕκαστος οὐξειργασμένος,  
 κούδεῖς ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι·

οἷ: for the accent of this word and of ὥς in the next line, see G. 138; H. 112.

256. λεπτή . . . κόνις: also for the accidental passer by, as in this case, it sufficed to cast three handfuls of earth upon an unburied corpse in order to escape defilement and to be free from sacrilege. Cf. Hor. Od. I. 28, 36, iniecto ter pulvere currae. Schol., οἱ γὰρ νεκρὸν ὀρώντες ἄταφον καὶ μὴ ἐπαμησάμενοι κόνιν ἐναγείναι εἶναι δέοκουν. — φεύγοντος: sc. τινός. Cf. El. 1323, κλύω τῶν ἐνδοθεν χωροῦντος (τινός). Xen. Anab. iv. 8. 4, εἶπον ἐρωτήσαντος (sc. αὐτοῦ) ὅτι Μάκρωνές εἰσιν.

257. θηρὸς: θήρ usually not of domestic animals. Cf. 1082.

258. οἷ: asyndeton; regularly would be οὔτε. See on 249. Cf. Aesch. Prom. 451, οὔτε δόμους . . . οὐ ξυλουργίαν. "Neither were any footprints to be seen on the ground, nor were marks of the teeth of any devouring beast found on the body."

259. ἐρρόθουν: an admirable word to express the confused noise of the wrangling. Camp. translates, "words of abuse were loudly banded to and fro."

260. φύλαξ: nom. as if ἐρροθοῦμεν had gone before. Cf. Aesch. Prom. 200, στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,

οἱ μὲν θέλοντες ἐκβαλεῖν . . . οἱ δὲ ἀπώδοντες. — κἂν ἐγίγνετο: the prot. would regularly be εἰ μὴ τις ἔλεξε, for which we have λέγει τις 269. The impf. for the sake of vividness, placing the strife in the present. Cf. O. C. 950, ἐχειρούμην ἄγραν. καὶ ταῦτ' ἂν οὐκ ἔπρασσον εἰ μὴ μοι ἀρὰς ἦρᾶτο. O. T. 124, πῶς ὁ ληστής, εἰ μὴ ξὺν ἀργύρῳ ἐπράσσει' ἐνθ' ἐνδ', ἐς τόδ' ἂν τόλμης ἔβη;

261. τελευτῶσα: adv. to finish with, at the end. — ὁ κωλύσων: either by revealing the real criminal or by the interference of superior authority. Cf. Phil. 1242, τίς ἔσται μ' οὐπικωλύσων τάδε;

262. εἰς . . . τις . . . ἕκαστος: each single individual of us in turn (tis) was the perpetrator, sc. in the opinion of the rest of us.

263. From the neg. the opposite is often supplied; here from οὐδείς, ἕκαστος as subj. of ἔφευγε. Cf. Soph. Frg. 327, οὐδείς δοκεῖ εἶναι πένης ἂν ἄνσος, ἀλλ' ἀεὶ νοσεῖν. Plat. Symp. 192 e, ταῦτα ἀκούσας οὐδ' ἂν εἰς ἐξαρνηθεῖν . . . , ἀλλ' ἀτεχνῶς (sc. ἕκαστος) οἶοιτ' ἂν ἀκηκοέναι. — ἔφευγε μὴ εἰδέναι: pleaded that he knew nothing (of the deed). For the use of μὴ, see G. 1615; H. 1029. Cf. 443, 535. O. C. 1740, ἀπέφυγε τὸ μὴ πίτνειν κακῶς. Eur. Heracl. 506, παρὸν σφε σῶσαι φευξέμεσθα μὴ θανεῖν;

ἦμεν δ' ἐτοῖμοι καὶ μύδρους αἶρειν χερσὶν  
 265 καὶ πῦρ διέρπειν καὶ θεοὺς ὀρκωμοτεῖν  
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι  
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.  
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσι πλέον,  
 λέγει τις εἷς, ὃς πάντα εἰς πέδον κára  
 270 νεύσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἶχομεν  
 οὐτ' ἀντιφωνεῖν, οὐθ' ὅπως δρῶντες καλῶς  
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον

269. W. λέγει τις, εἷς ὃς.

264. *μύδρους*: pieces of red-hot metal. Such ordeals were uncommon among the Greeks. See Becker's *Charicles*, p. 183 f. Cf. Paus. vii. 25. 8. "Probably 'the waters of jealousy' spoken of in the Book of Numbers, c. 5, was an ordeal. Under the name of 'The judgments of God,' these methods of testing the guilt or innocence of suspected persons were prevalent in Europe during the middle ages. There were two kinds of ordeal in England, *fire-ordeal* and *water-ordeal*. The former was performed either (as here) by taking in the hand a piece of red-hot iron, or by walking barefoot and blindfold over nine red-hot ploughshares, and if the person escaped unhurt, he was adjudged innocent. Water-ordeal was performed either by plunging the bare arm to the elbow in boiling water, or by casting the person suspected into a river or pond of cold water, and if he floated, without an effort to swim, it was an evidence of guilt, but if he sunk, he was acquitted." Milner.

265. *πῦρ διέρπειν*: to pass through the fire. Cf. Hor. Od. II. 1, incedis per ignes suppositos cineri

doloso. Verg. Aen. xi. 787, et medium freti pietate per ignem | cultores multa premimus vestigia pruna. — *ὀρκωμοτεῖν*: take oath by, followed by the obj. clause τὸ . . . δρᾶσαι . . . ξυνειδέναι.

266. *τῷ ξυνειδέναι*: lit. know with anyone, i.e. be privy to his deed, be his accomplice.

267. *μήτ' εἰργασμένῳ*: supply *μήτε* before *βουλευσάντι* as the correlative of *μήτε* before *εἰργασμένῳ*. Similar are Phil. 771, ἐκόντα μήτ' ἄκοντα. Pind. Pyth. iii. 30, οὐ θεός, οὐ βροτὸς ἔργοις οὐτε βουλαῖς.

268. *ἐρευνῶσι*: sc. ἡμῖν. — *πλέον*: the thought is that nothing more was to be gained by enquiry.

269. *λέγει τις εἷς*: some one speaks. Instead of *εἷς τις*. Cf. Plat. Soph. 235 b, τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἷς.

270. *εἶχομεν*: *εἶχειν* is used in the sense of *know how* when followed by the inf.

271. *ὅπως δρῶντες*: by what course of action. Cf. Aj. 428, οὗτοι σ' ἀπειργεῖν οὐθ' ὅπως ἐὼ λέγειν ἔχω.

272. *καλῶς πράξαιμεν*: εὖ ἔχομεν, σφoλμεθα. — *ἀνοιστέον*: reported.

σοὶ τοῦργον εἷη τοῦτο κοῦχὶ κρυπτέον.  
καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσδαίμονα  
275 πάλος καθαιρεῖ τοῦτο τἀγαθὸν λαβεῖν.  
πάρειμι δ' ἄκων οὐχ ἐκούσιν, οἶδ' ὅτι.  
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοὶ τοι, μὴ τι καὶ θεήλατον  
τοῦργον τόδ', ἡ ξύννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

280 παῦσαι πρὶν ὀργῆς καὶ με μεστῶσαι λέγων,  
μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.  
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων  
πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.

280. W. ὀργῆς κατὰ με.

274. ἐνίκα: see on 233.

275. καθαιρεῖ: *seizes upon*, hence *condemns*; an Att. law-term. — τοῦτο τἀγαθόν: *ironical*. Schol. ἐπειδὴ εἰς τὰ ἀγαθὰ κλήρους βάλλουσιν. ἐν ἧθει τοῦτό φησιν.

276. ἐκούσιν: for the plur., see on 10. The dramatists are partial to such combinations as ἄκων οὐχ ἐκούσιν. Cf. Aesch. *Prom.* 19, ἄκοντά σ' ἄκων δυσλύτοις χαλκεύμασι προσπασσαλεύσω. Eur. *Hipp.* 319, φίλος μ' ἀπόλλυσ' οὐχ ἐκούσαν οὐχ ἐκών. — οἶδ' ὅτι: *I am sure* (sc. *that I am here, etc.*). Freq. thus used parenthetically.

277. στέργει: *likes*. Cf. Shak. *Ant. and Cleop.* ii. 5, "Tho' it be honest, it is never good to bring bad news."

278. "The conscience of the elders, which was stifled at first, begins to awaken in the presence of the mysterious fact." Camp. When the Chorus

participate in the dialogue, the Coryphaeus, as representative, speaks alone, sometimes in the sing., as here, and sometimes in the plur. number. Cf. 681. — μὴ τι καὶ: *lest somehow even*. — θεήλατον: sc. *ἐστίν*. For the indic., see GMT. 369, 1 and foot-note 2; H. 888. Cf. 1254. Plat. *Lach.* 196 c, δρῶμεν μὴ Νικίας οἴεται τι λέγειν.

279. ἡ ξύννοια κτί.: *for some time my mind has been anxiously deliberating*.

280. καί: its force falls on μεστῶσαι; *before you have quite filled*. Or, it gives increased force to the warning, καὶ often belonging to expressions of fear and warning. Cf. *Phil.* 13, μὴ καὶ μάθῃ μ' ἤκοντα.

281. ἄνους: "Old men are supposed to be wise; be careful lest the proverb *ὅς παῖδες οἱ γέροντες* prove to be true in your case." Cf. *O. C.* 930, καὶ σ' ὁ πληθύων χρόνος γέρονθ' ὁμοῦ τίθησι καὶ τοῦ νοῦ κενόν.

πότερον ὑπερτιμῶντες ὡς εὐεργέτην *benefactor*.  
 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας  
 ναοὺς πυρώσων ἦλθε ἀναθήματα  
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν.  
 ἡ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως  
 290 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,  
*secretly* κρυφῇ κάρα σείοντες, οὐδ' ὑπὸ ζυγῷ  
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.  
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς

284. *πότερον* . . . ἡ: two possibilities are presented that may make it prob. that the burial was a favor bestowed by the gods; either that they deemed Polynices to be good, or that they honor the wicked. The first supposition is refuted by the addition of *ὅστις* . . . *διασκεδῶν*; the second needs no refutation.

285. *ἔκρυπτον*: as in 25 without γῆ. Cf. O. C. 621, οἷμὸς εὔδων καὶ κεκρυμμένος νέκυς. — *ὅστις*: one who. See L. and S., s.v. II.

286. *πυρώσων*: to lay waste with fire.

287. *γῆν ἐκείνων*: the patron deities were at the same time the owners of the land. Cf. Plat. *Laws*, iv. 717 a, τοὺς τὴν πόλιν ἔχοντας θεοὺς. *ἐκείνων* belongs also to the subst. in the preceding verse. — *διασκεδῶν*: used figuratively; may be rendered to abolish. Cf. O. C. 619, τὰ νῦν ξύμφωνα δεξιῶματα δόρει διασκεδῶσιν.

288. *εἰσορᾷς*: like *δρᾷς*. Cf. Eur. *Hipp.* 51, εἰσορῶ τόνδε στείχοντα.

289. *ταῦτα*: i.e. my decree. — *πάλαι*: not long ago as referring to former time, for Creon had just come to power. *πάλαι* is often used of time passing now and may be rendered,

for some time have been, etc. Cf. 1036. *El.* 676, θανόντ' Ὀρέστην νῦν τε καὶ πάλαι (sc. in 672) λέγω. Here Creon alludes directly to *πάλαι* 279. The Chorus had said, "for some time I have been thinking," and Creon answers sharply, "for some time you have been muttering against my command."

290. *ἄνδρες*: purposely left indefinite. — *ἐρρόθουν*: cf. 259. Eur. *Andr.* 1096 of a popular tumult, *κάκ τοῦδ' ἐχώρει βύθιον ἐν πόλει κακόν*. — *ἐμοί*: dat. of hostile direction, at me.

291. *κρυφῇ* . . . *σειόντες*: covertly shaking the head, like an animal preparing to throw off the yoke.

292. *δικαίως*: rightly; i.e. as I had a right to expect that they should. — *ὡς στέργειν ἐμέ*: so as to accept my sway. *ὡς* = *ὥστε*. See GMT. 608. So in 303. For *στέργειν* in this sense, cf. Aesch. *Prom.* 10, *ὡς ἂν διδαχθῇ τὴν Διὸς τυραννίδα στέργειν*.

293. *ἐκ τῶνδε*: the malcontents in 290. — *τούτους*: the as yet unknown perpetrators of the deed. Thus, of the murderers of Agamemnon, without further designation, *αὐτοῖς El.* 334, *τούτων 348, τούτους 355*. Cf. also *Antig.* 400, 414, 685.

- παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 295 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος  
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις  
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων,  
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
 χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι βροτῶν.  
 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν  
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.  
 ὅσοι δὲ μισθαρνούντες ἡνύσαν τάδε,  
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.  
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,  
 305 εὐ τοῦτ' ἐπίστασ', ὅρκως δέ σοι λέγω,  
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου  
 εὑρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,

294. *παρηγμένους*: led astray.

295. *ἀνθρώποισιν*: dat. of interest with *ἐβλαστε*. — *οἶον*: the omitted anteced. is *τοιοῦτον*.

296. *νόμισμα*: institution. Camp. translates "*usance*." From this word comes our Eng. "*numismatics*." Currency, coin, is that which is sanctioned by usage. — *τοῦτο*: in agreement with *νόμισμα* instead of with *ἄργυρος*.

297. *πορθεῖ*: cf. Hor. *Od.* III. 16, 8 ff., *Aurum per medios ire satellites | et perrumpere amat saxa, potentius | ictu fulmineo*. — *ἐξανίστησιν*: drives out.

298. *ἐκδιδάσκει*: to be taken as the principal pred. upon which *ἵστασθαι* depends, and *καὶ παραλλάσσει* is epexegetic as though it were *παραλλάσσειν* (by perverting).

299. *πρὸς . . . ἵστασθαι*: stand (ready) for, turn to.

300. *πανουργίας ἔχειν*: equiv. to

*πανουργεῖν*, to play the villain. So *ἐλπίδας ἔχειν* = *ἐλπίζειν*, *ἔργας ἔχειν* = *ἀγρεύειν*. Cf. *νηπίδας ὀχέειν*, Hom. *Od.* i. 296.

301. *εἰδέναι*: to be conversant with, practised in. So of the Cyclops, Hom. *Od.* ix. 189, *ἀθεμίστια ἤδη*.

303. *χρόνῳ ποτέ*: at some time or other; join with *ὡς δοῦναι*. For *ὡς*, see on 292. Cf. Aesch. *Suppl.* 732, *χρόνῳ τοι κυρίῳ τ' ἐν ἡμέρᾳ δώσει δίκην*. This threat is made against the guards, whom Creon supposes to have become abettors of the deed under the influence of bribes.

304. *ἀλλά*: serves here, as often, to break off impatiently the previous train of thought or remark. — *εἴπερ*: not throwing any doubt upon the statement, but emphasizing it; as we might say "if indeed man is an immortal being."

305. *ὅρκως*: pred. adj. for adv. See G. 926; H. 619.



οὐχ ὑμῖν Ἄιδης μῶνος ἀρκέσει, πρὶν ἂν  
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,  
 310 ἢ εἰδότες τὸ κέρδος ἔνθεν οἰστέον,  
 τὸ λοιπὸν ἀρπάξῃτε καὶ μάθῃθ' ὅτι  
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας  
 ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.  
 γινέσθαι

ΦΥΛΑΞ.

315 εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω;

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

308. οὐχ . . . ἀρκέσει, πρὶν ἂν: "there is a confusion of two const.: (1) οὐχ ὑμῖν Ἄιδης ἀρκέσει, to which μῶνος is added for emphasis, i.e. οὐ θανείσθε μόνον; and (2) οὐ θανείσθε πρὶν κτέ. The φύλαξ is to take this message to his fellows." Camp.—See GMT. 638, for subjv. after πρὶν. — μῶνος: the Ion. form, used where the metre requires a trochaic word. So also in 508, 705.

309. κρεμαστοί: hung up; prob. by the hands, so as to be flogged, after the manner of slaves, and for the purpose of compelling them to testify by whom they were bribed. In the courts, testimony was extorted from slaves by the rack. Cf. the punishment of Melanthius, Hom. Od. xxii. 174 ff.

310. τὸ κέρδος: the supposed bribery of the guards is in his mind. Cf. 222. — οἰστέον: one must get.

311. τὸ λοιπόν: for the future. — ἀρπάξῃτε . . . μάθῃτε: the former continued, the latter momentary. The

bitterness of this sarcasm is manifest. Cf. 654. Oedipus blinded his eyes ὀθούνεκ' ἐν σκότῳ τὸ λοιπὸν ὀφείλοτο (O. T. 1273).

312. ἐξ ἅπαντος: from any and every source. Cf. O. C. 807, ὅστις ἐξ ἅπαντος εὖ λέγει. — τὸ κερδαίνειν: for τὸ κέρδος, obj. of φιλεῖν.

313. τοὺς πλείονας: the comparison is between ἀτωμένους and σεσωσμένους, not between πλείονας and its opposite; i.e. τοὺς πλείστους ἀτωμένους μᾶλλον ἂν ἴδοις ἢ σεσωσμένους. So in O. C. 795, ἐν δὲ τῇ λέγειν κακ' ἂν λάβοις τὰ πλείον' ἢ σωτήρια.

315. δώσεις: will you permit (me)? — στραφεῖς οὕτως ἴω: am I to turn about and depart thus (i.e. without a chance to say anything more)? Cf. Phil. 1067, ἀλλ' οὕτως ἔπα. For the deliberative subjv., see G. 1366; H. 966, 3.

316. καὶ νῦν: even now; modifies λέγεις. W. joins with οἶσθα; but we should then have οὐκ οἶσθα οὐδὲ νῦν.

ΦΥΛΑΞ.

ἐν τοῖσιν ὧσιν ἡ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τί δαί; ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΞ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

ΚΡΕΩΝ.

320 οἶμ' ὥς ἄλῃμα δῆλον ἐκπεφυκὸς εἶ.

ΦΥΛΑΞ.

οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

318. W. τί δαί ῥυθμίζεις.

317. δάκνει: are you stung. The sense of the question is, whether his grief is superficial or profound.

318. τί δαί: what, pray? expression of surprise. Cf. Eur. *Iphig. Aul.* 1444, τί δαί; τὸ θνήσκειν οὐ τάφος νομίζεται;—ῥυθμίζεις κτέ.: are you defining where my grief is located? He refers, of course, to the preceding statement of the guard.—ὅπου: sc. ἐστίν. Cf. *Aj.* 33, τὰ δ' οὐκ ἔχω μαθεῖν ὅπου.

319. τὰς φρένας, τὰ ὄντα: partitive appos. with σέ. See G. 917; H. 625 c.

320. οἶμ': i.e. οἶμοι. Cf. 1270, *Aj.* 354, 587. This word presents the only instance of the elision of a diphthong in Soph., whence W. and many others have taken this as the accus. οἶμε, a form warranted by οἱ ἐμὲ δειλὴν in *Anthol. Pal.* 9, 408. But the dat. form οἶμοι, ὅμοι is elsewhere the rule.—ἄλῃμα: wily knave. Odysseus is named thus in *Aj.* 381 and 389, where

the Schol. explains it by τρίμμα, παραλογιστικὸν πανούργημα. Here the Schol. has τὸ περίτριμμα τῆς ἀγορᾶς (an allusion, doubtless, to Dem. *De Corona*, § 127, where Dem. speaks in these terms of Aeschin.). The abstract term used for the concrete, as in 533, 568, 756. The partic. in the neut. agrees with the pred. noun.

321. οὐκουν κτέ.: (however that may be, sc. that I am an ἄλῃμα) this deed at any rate I never did. Cf. 993. *Phil.* 872, οὐκουν Ἀτρεΐδαι τοῦτ' ἔτλησαν. γέ brings into prominence the antithesis between τοῦτο τὸ ἔργον and the acute and knavish character of the soldier. "However refined a knave I may be, still," etc.

322. And that too having betrayed your soul for money. The explicit denial of the guard gives Creon the occasion to charge the deed directly upon him.

ΦΤΛΑΞ.

φεῦ·

ἢ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

ΚΡΕΩΝ.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ  
 325 φανείτέ μοι τοὺς δρῶντας, ἔξερεῖθ' ὅτι  
 τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΤΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι  
 ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχῃ κρινεῖ,  
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.  
 330 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς  
 σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

326. W. τὰ δεινὰ κέρδη.

323. The sense is, "one should not in general make a conjecture where one has no knowledge; doubly bad is it when this conjecture is a groundless one." The first intimation of reproof lies in γέ. Camp. translates, "what a pity that one who is opinionated should have a false opinion." Boeckh makes δοκεῖν subj. of δοκεῖ, and renders, "Oh truly bad, when one is determined to hold false opinions."

324. κόμψευε: Schol. σεμνολόγει· τὴν δόκησιν περιάλει.—τὴν δόξαν: that conjecture, i.e. of which you speak.

325. τοὺς δρῶντας: the perpetrators. Here Creon drops the charge made in 322 and returns to the thought of 306-312.

326. τὰ δειλὰ κέρδη: cowardly gain; i.e. gain obtained through secret bribery.

327. Creon has left the stage through the *porta regia*. The following lines of the guard are a soliloquy.—ἀλλά: the suppressed thought is "may we not have to say that, etc. (325-26), but may he, etc."—εὐρεθείη: sc. ὁ δρῶν.—μάλιστα: above all.

328. τε καί: i.e. εἴαν τε ληφθῇ καὶ εἴαν μή. Whether he be taken or not. τέ and καί often represent our Eng. disjunctive *or*. The regular correlatives are τέ...τέ, as in εἴτε...εἴτε. Cf. Phil. 1298, εἴαν τ' Ἀχιλλέως παῖς εἴαν τε μὴ θέλῃ.

329. οὐκ ἔσθ' ὅπως: lit. there is not in what way, i.e. it is not possible that.

330. καὶ νῦν: "even now I am preserved as by a miracle, and the second time I should run the greatest possible risk." The guard leaves the scene by the door through which he had entered. Cf. 223.

## Στάσιμον α.

ΧΟΡΟΣ.

Στροφή α.

πολλὰ τὰ δεινά, κούδεν ἀνθρώπου δεινότερον πέλει.  
 335 τοῦτο καὶ πολιοῦ πέραν πόντου χεμερίῳ νότῳ  
 χωρεῖ, περιβρυχίοισιν  
 περῶν ὑπ' οἰδμασιν,  
 θεῶν τε τὰν ὑπερτάταν, Γᾶν  
 ἄφθιτον, ἀκαμάταν ἀποτρύνεται,

332 ff. "Human ingenuity has subdued earth, water, and air, and their inhabitants, and has invented language, political institutions, and the healing art. The consciousness of this power can incite man to what is good, and when he observes law and right, he occupies a high position in the state. But arrogance leads him to commit deeds of wantonness; with a man of this character I would have nothing to do." The strange burial, in defiance of the royal edict, furnishes the immediate occasion to the Chorus for celebrating human skill and uttering warning against arrogance. — The correspondence of the rhythms is brought out more effectively by the double occurrence of πόντου, and by the position of the similarly formed words ἀνεμόεν μηχανόεν, παντοπόρος ἄπορος, and ὑψίπολις ἄπολις, in the corresponding verses of the strophe and antistrophe. — πολλὰ τὰ δεινά: many are the wonderful things. Cf. Aesch. Choeph. 585, πολλὰ μὲν γὰρ τρέφει δεινὰ δειμάτων ἔχῃ . . . ἄλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; — πέλει: = ἐστίν.

334. τοῦτο: i.e. τὸ δεινόν or δεινότατον implied in δεινότερον; as in 296,

so here the pron. agrees with the more remote subst. — καί: correlated with τέ in 338.

335. νότῳ: (impelled) by the stormy south wind. Dat. of cause. Others call it a dat. of time.

336. περιβρυχίοισιν οἰδμασιν: engulfing waves, that let down the ship into their depths (βρύξ) and threaten to overwhelm it. ὑπό with the dat. = beneath. Schol. τοῖς καλύπτουσι τὴν ναῦν.

337. ὑπερτάταν: supreme, as eldest and mother of all. Soph., Phil. 392, calls her παμβᾶτι Γᾶ, μᾶτερ αὐτοῦ Διός. Verg. Aen. vii. 136, prima deorum.

339. ἀφθιτον: as never exhausted by the produce she so constantly supplies. The accus. is obj. of ἀποτρύνεται = wears out (for his own gain). Since the trans. use of the mid. of this verb is not found elsewhere, W. governs the accus. by πολεῖων. The α privative is short by nature, but is used long by Hom. in adjs. which begin with three short syllables; and the Hom. quantity is often followed by later poets. So here, and in ἀκάματοι, ἀθανάτων, 607, 787. See L. and S. under α iv. "The (choreic) dactyls suit the thought of the continuous

340 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,  
ἱππεῖω γένει πολεύων.

Ἀντιστροφή α.

κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει  
345 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν  
σπείραισι δικτυοκλώστοις  
περιφραδῆς ἀγῆρ·  
κρατεῖ δὲ μηχαναῖς ἀγραύλου  
350 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'

341. W. πολεύον.

342. W. κουφονέων.

round of human labor, as those of the antistrophe the movement of the steed." Camp.

340. Ἰλλομένων: the Schol. explains by περικυκλόντων. Ἰλλω is to be distinguished from εἰλέω (εἰλω), and seems to mean originally wind, roll. Aristot. περὶ οὐρανοῦ, ii. 14, says, οἱ μὲν (τὴν γῆν) Ἰλλεσθαι καὶ κινεῖσθαι φασι περὶ τὸν πόλον μέσον. The sense, therefore, is the winding or turning about (βουστροφηδόν) of the ploughs at the end of the furrows. — ἔτος εἰς ἔτος: from year to year.

341. ἱππεῖα γένος: since the harnessing of the horse is mentioned below (350), γένος may be taken here in the sense of offspring, i.e. mules. So the Schol. ταῖς ἡμιόνοις, quoting Hom. *Il.* x. 352 f. Cf. also Simon. *Frg.* 13 (Bergk), χαίρει' ἀελοπόδων θύγατρ' ἱππῶν. — πολεύων: breaking the glebe.

342. κουφονόων: this epithet calls attention to the blithe and thoughtless nature of birds rather than to the ease and swiftness of their motion. Cf. 617. Theognis 582, σμικρὰς βρῆθος κοῦφον ἔχουσα νόον.

"Then to those woods the next quick flit brings  
The feathered kind, where merrily they sat,  
As if their hearts were lighter than their wings."

SIR W. DAVENANT'S *Gondibert*,  
B. II. vi. st. 57.

343. ἀμφιβαλόν: of ensnaring game with nets, which were used in hunting as well as in fishing. So Xen. in his *Cynaget.* 6. 5 ff. gives directions how to place the nets for entrapping hares.

344. ἄγει: leads captive. The subj. ἀγῆρ is in 348. Cf. Eur. *Hel.* 312, φόβος περιβαλὼν μ' ἄγει.

345. πόντου κτέ.: Plumptre translates "the brood in sea-depths born." — φύσις: the abstract for the concrete, like τροφή in *O. T.* 1, ἃ τέκνα, Κάδμου τροφή.

346. σπείραισι δικτυοκλώστοις: with twisted cords woven into nets.

347. περιφραδῆς: Schol. πάντα εἰδός.

349. ὀρεσσιβάτα: Dor. gen. See *G.* 188, 3; *H.* 146 D.

350. θ': such an elision at the end of a verse, called technically ἐπισυναλοιφή, Soph. makes in every kind of verse. Cf. 595, 802, 1031.

ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν  
οὐρειὸν τ' ἀκμήτα ταῦρον.

Στροφή β'.

καὶ φθέγμα καὶ ἀνεμόεν  
355 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσαύλων  
πάγων ὑπαίθρεια καὶ δύσομβρα φεύγειν βέλη,  
παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται

351. W. ἵππον ἔσας ἀγει ἀμφίλοφον.

353. W. κατ' ἀνεμόεν.

357. W. πάγων αἰθήρεια.

351 f. *ὑπάξεται* κτ.: brings under the neck-encircling yoke the steed with shaggy mane. For the double accus., cf. Hom. *Il.* v. 731, ὑπὸ δὲ ζυγὸν ἤγαγεν "Ἡρῇ ἵππους. The fut. has a gnomic use, denoting what man habitually does. See GMT. 66. Cf. Pind. *Olymp.* vii. 1 ff., Φιδίαν ὥς εἴ τις ἀφνειῶς ἀπὸ χειρὸς ἐλὼν | δωρήσεται | νεανία γαμβρῷ. Hdt. i. 173, εἰρομένον δὲ ἐτέρου τὸν πλησίον τίς ἐστι, καταλέξει ἐωυτὸν μητρόθεν καὶ τῆς μητρὸς ἀνανεμέεται τὰς μητέρας. With ἀμφίλοφον, cf. Hom. *Od.* iii. 486, ζυγὸν ἀμφὶς ἔχοντες.

354. *φθέγμα*: speech. "Soph. accepts the popular theory, which was also held by the Eleatics and Pythagoreans, that language is not an endowment of nature (φύσει), but is the result of conventional usage (θέσει 'by attribution') and cultivation." Schn. — *ἀνεμόεν φρόνημα*: two interpretations are possible: (1) *thought swift as the wind*; (2) *high-soaring thought*, i.e. philosophy, wisdom. In favor of (2) are the Schol., τὴν περὶ τῶν μετεώρων φιλοσοφίαν, and the gloss of Hesychius, ὑψηλόν, μετέωρον; (1) is favored by the use of ἀνεμῶεις = *wind-swift* (see L. and S. s.v. ἡνεμῶεις), and by the natural connection between

*φθέγμα*, the body of speech, the sound, and *φρόνημα*, the spirit, the contents of speech. For the sense, cf. also Hom. *Od.* vii. 36, ὥς εἰ πτερὸν ἦε νόημα.

355. *ἀστυνόμους ὀργὰς*: the disposition suitable to social life. W., Wund., and others understand this to mean the art of governing, which is favored by the Schol., τὴν τῶν νόμων ἐμπειρίαν, δι' ᾧ τὰ ἀστεα νέμονται, ὅ ἐστι διοικοῦνται. *ὀργή* in the sense of *τρόπος*. Cf. 875. *Aj.* 640, οὐκέτι συντροφίῳις ὀργαῖς ἐμπεδος. Hor. also, *Sat.* I. 3, 103, makes the establishment of communities follow upon the fixed use of language: donec verba, quibus vocessensusquenotarent, nominaque invenerent. Dehinc oppida coeperunt munire, et ponere leges.

356 f. *ὑπαίθρεια*: agrees with βέλη, which may be used equally well of frost and hail as of rain, in the sense of shafts. Cf. Aesch. *Agam.* 335, ἐν οἰκήμασιν ναίουσιν ἤδη τῶν ὑπαιθρίων πάγον δρόσων τ' ἀπαλλαγέντες. Transl., and he has taught himself how to shun the shafts of uncomfortable frosts under the open sky and of driving rains.

358. *ἄπορος*: the asyndeton here and in 370 emphasizes the contrast.

361 τὸ μέλλον. <sup>future</sup> Ἄϊδα μόνον φεύξω οὐκ ἐπάξεται.  
<sup>dismiss</sup> νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

Ἀντιστροφή β'.

365 σοφόν τι τὸ μηχανόεν  
 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ'  
 ἐσθλὸν ἔρπει.  
 νόμους παρείρων χθονὸς θεῶν τ' ἔνορκον δίκαν,

359 f. W. ἄπορος ἐπ' οὐδὲν ἔρχεται. μέλλοντος Ἄϊδα.

366. W. τότε ἐς κακόν.

368. W. νόμους πληρῶν.

359. ἐπ' οὐδὲν τὸ μέλλον: i.e. ἐπ' οὐδὲν τῶν μελλόντων.

360. Ἄϊδα: cf. ὁρρασιβάτα, 349. The gen. depends on φεύξιν.

361. ἐπάξεται: will not procure for himself. Schol. θανάτου μόνον οὐχ εὖρεν ἱάμα. Cf. Dem. de F. L. § 259, ἀθάλατον αὐτοῖς ἐπάγονται δουλείαν. Thuc. vi. 6. 2, οἱ Σελινόωντιοι Συρακοσίου ἐπαγόμενοι ξυμμάχους. The fut. is emphatic; he will never do it. — φεύξιν: for φύξις, is found only here and in Hippocrates; but διάφουξις, ἀπόφουξις, κατὰφουξις are found.

362. ἀμηχάνων: i.e. diseases that would otherwise be irremediable.

363. φυγὰς: points back to φεύξις, and makes the contrast pointed. — ξυμπέφρασται: he has jointly with others (ξύν) devised. So W. But the prep. seems to be used rather to strengthen the idea of the mid. voice, as in the phrase συμφράζεσθαι μῆτιν ἑαυτῷ. See L. and S., s.v.

365. σοφόν τι: pred.; lit. as something shrewd. — τὸ μηχανόεν: forms the counterpart to ἀμηχάνων 363, and repeats the idea of μηχαναῖς 349, since this inventive power is the main theme.

366. τέχνας: join with τὸ μηχανόεν,

inventive skill in art. — ὑπὲρ ἐλπίδα: beyond expectation. — ἔχων: his skill qualifies him to do good, yet incites him also to break through all barriers. A similar sentiment is found in Hor. Od. I. 3, 25 f. and 37-40.

367. τοτὲ μὲν κτέ.: at one time to what is base, at another to what is noble. The omission of δέ is irregular. μὲν and δέ are both wanting in El. 739, τότ' ἄλλος, ἄλλοθ' ἄτερος. The prep. ἐπί belongs to both adjs. πρὸς is similarly placed with the second member of the sent. in 1176. Cf. also O. T. 734, Δελφῶν κατὰ Δαυλίαν ἄγει. For a similar sentiment and expression, cf. the verse of an unknown poet quoted in Xen. Mem. i. 2. 20, αὐτὰρ ἀνὴρ ἀγαθὸς τοτὲ μὲν κακός, ἄλλοτε δ' ἐσθλός.

368. παρείρων: lit. fastening alongside of, hence weaving in with; sc. τῷ μηχανόεντι τῆς τέχνης. The Schol. explains by ὁ πληρῶν τοὺς νόμους καὶ τὴν δικαιοσύνην. That is, obedience must be combined with skill.

369. θεῶν τ' ἔνορκον δίκαν: and justice pledged with an oath by the gods. So Eur. Med. 208, τὰν Ζηνὸς ὀρκίαν θέμιν. Cf. Xen. Anab. ii. 5. 7, ὅρκιοι θεῶν = oaths by the gods.

370 ὑψίπολις· ἄπολις, ὅτφ τὸ μὴ καλὸν  
 ξύνεστι τόλμας χάριν. μῆτ' ἐμοὶ παρέστιος  
 375 γένοιτο μῆτ' ἴσον φρονῶν ὃς τάδ' ἔρδει. ✕

ἐς δαιμόνιον τέρας ἀμφινοῶ  
 τόδε· πῶς εἰδὼς ἀντιλογήσω  
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;  
 ᾧ δύστηνος καὶ δυστήνου  
 380 πατὴρ Οἰδιπόδα, τί ποτ'; οὐ δὴ που  
 σέ γ' ἀπιστοῦσαν τοῖς βασιλείοις  
 ἀπάγουσι νόμοις  
 καὶ ἐν ἀφροσύνῃ καθελόντες;

374. W. μῆτε μοι.

370. ἄπολις: in contrast with ὑψίπολις, as ἄπορος and παντοπόρος in the corresponding part of the strophe. Cf. Eur. Troad. 1291, ἃ δὲ μεγάλῃπολις ἄπολις ἔλωλεν Τροία.

372. ξύνεστι: the subj. is personified. Cf. O. C. 1244, ἄται ἀεὶ ξυνούσαι. El. 610, εἰ σὺν δίκῃ ξύνεστι.—χάριν: = Lat. gratia, causa. Cf. El. 427, πέμπει με τοῦδε τοῦ φόβου χάριν.

373. παρέστιος: guest at my hearth; ἐφέστιος is more common.

375. ἴσον φρονῶν: of the same way of thinking (politically), i.e. of the same political party. Cf. Xen. Hell. iv. 8. 24, ἐβοήθει τοῖς τὰ αὐτῶν φρονούσιν. τὰ τοῦ δήμου, τὰ Λακεδαιμονίων φρονεῖν, and similar expressions, are freq.—τάδ' ἔρδει: i.e. λύει νόμους καὶ δίκην διὰ τόλμην.

376. Antigone and the guard are seen entering at the left of the spectators.—ἐς δαιμόνιον κτέ.: in regard to this strange marvel I stand in doubt.—ἀμφινοῶ: found only here.

377. ἀντιλογήσω: subjv. of deliberation. See G. 1358; H. 866, 3.

378. οὐκ εἶναι: for the use of οὐκ with the inf. in indir. disc., see G. 1611; H. 1024. "Nihil in οὐκ particula offensivis est, quia opponuntur εἰδὼς (ὅτι ἐστὶ) et ἀντιλογήσω οὐκ εἶναι hoc sensu: πῶς εἰδὼς ὅτι ἦδε ἡ καὶς Ἀντιγόνη ἐστὶν ἀντιλογήσω ὥς οὐκ ἐστι." Weckl.

379. δύστηνος: the combining together of Antigone and her father is significant, and throws light upon the thought of 856.

380. Οἰδιπόδα: this gen. is found in anapaestic verses also in Aesch. Sept. 886 and 1055. Οἰδίποδας and Οἰδιπόδου, also the accus. Οἰδίποδα, are not used by the tragedians.—τί ποτ': what can this be?—οὐ δὴ που σέ γε: surely it is not you, is it? Cf. Arist. Ran. 526, τί δ' ἐστίν; οὐ δὴ πᾶς μ' ἀφελέσθαι διανοεῖ ἔδωκες αὐτός; The Chorus knew that some one had defied the command of the ruler. They are surprised and pained to learn that it is Antigone who must suffer the penalty of disobedience.

381. ἀπιστοῦσαν: see on 219.



FOURTH SCENE. GUARD. ANTIGONE. AFTERWARDS CREON  
WITH TWO ATTENDANTS.

Ἐπεισόδιον β'.

ΦΤΑΛΞ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἡ 'ξειργασμένη.  
385 τήνδ' εἵλομεν θάπτουσιν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

οὐδ' ἐκ δόμων <sup>ἀγαν</sup> ἀψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποία ξύμμετρος προῦβην τύχη;

ΦΤΑΛΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.  
ψεῦδει γὰρ ἡ 'πίνοια τὴν γνώμην· ἐπεὶ  
390 σχολῇ ποθ' ἦξιεν δεῦρ' ἂν ἐξηύχουν ἐγὼ  
<sup>said</sup>

382. ἀπάγουσι: a judicial term, used of *leading away* to custody those who have been caught in the act.

383. ἀψοσύνη: with this word the Chorus do not censure the deed in itself; they only call Antigone indiscreet for imperilling her life.

384. The lapse of several hours is assumed since 331. Cf. 415. — ἦδε κτέ.: *here is that one who has done the deed.* — ἐκείνη: because in the former scene the doer of this deed was the principal subject of discourse. — Creon again comes on the scene by the middle door and hears the last verse spoken by the guard. Hence the δέ and what follows in 387.

386. εἰς δέον: *for your need, opportunely.* Cf. O. T. 1416, εἰς δέον πάρεσθ' ὅδε Κρέων. The phrase naturally suggests ξύμμετρος to Creon.

387. ξύμμετρος: *coincident with*; just in the nick of time to hear about. Cf. O. T. 84, ξύμμετρος γὰρ ὡς κλύειν.

388. ἀπώμοτον: *to be abjured* as a thing one will not do or undertake. This proverb occurs first in a fragment of Archilochus (74 Bergk):  *χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον.* Cf. what the guard has said in 329.

389. *For second thoughts belie one's resolutions.*

390. σχολῇ: *hardly, be slow to* (do anything). Similar is the Eng. in Shak. *Tit. Andron.* i. 2, "I'll trust *by* leisure him that mocks me once." — ἦξω ἄν, a rare usage. But see GMT. 208; H. 845. W. takes ἄν with ἐξηύχουν, i.e. 41, 4. W. takes ἄν with ἐξηύχουν, i.e. *I should have declared*, and cites Soph. *Aj.* 430, τίς ἂν ποτ' ᾤεθ' ὧδ' ἐπώνυμον

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·  
 ἀλλ', ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ  
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,  
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,  
 395 κόρην ἄγων τήνδ', ἡ καθευρέθη τάφον  
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,  
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.  
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν  
 καὶ κρίνε καξέλεγχ'. ἐγὼ δ' ἐλεύθερος  
 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν ;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

τοῦτον ξυνοῖσιν ὄνομα τοῖς ἐμοῖς κακοῖς ;  
 Eur. *Herc. Fur.* 1355, οὐδ' ἂν φόβην  
 ποτὲ εἰς τοῦθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμά-  
 των βαλεῖν. Some read ἡκείν, so as to  
 avoid the fut. inf. with ἂν.

391. ἀπειλαῖς : dat. of cause. —  
 ἐχειμάσθην : the metaphor is well  
 brought out by the translation of  
 Camp., "when my soul was shaken with  
 the tempest of your former threatenings."

392. ἐκτός : sc. ἐλπίδων : the subst.  
 not repeated. Cf. 518.

393. οὐδέν : adv. in no respect. —  
 μῆκος : in greatness. The thought  
 regularly expressed would be τῇ παρ'  
 ἐλπίδης χαρὴ οὐδὲν ἔοικεν ἄλλῃ ἡδονῇ,  
 for it is of the smaller that we say it is  
 not like the greater. But this inver-  
 sion of terms is freq. with ἔοικεν. So  
 of an unusually great fear it is said  
 in Thuc. vii. 71. 2, ὁ φόβος ἦν οὐδὲν  
 ἐοικώς. Cf. Eur. *Erg.* 554, ἐκ τῶν  
 ἀέλπτων ἡ χάρις μείζων βροτοῖς φανείσα

μᾶλλον ἢ τὸ προσδοκόμενον. "Pleasure  
 that comes unlooked for is thrice wel-  
 come." Rogers' *Italy*.

394. δι' ὄρκων ἀπώμοτος : act.; bound  
 myself by an oath (sc. that I would  
 not come). Above pass. So ἀνώμοτος  
 has both uses. — δι' ὄρκων : added to  
 make the expression more vivid. So  
 γόοισιν, 427.

396. ἐνθάδ' οὐκ : as was done be-  
 fore. Cf. 275.

397. θοῦρμαιον : like our Eng. wind-  
 fall, godsend. Hermes was the giver  
 of good luck. Cf. Plat. *Gorg.* 486 e,  
 οἶμαι ἐγὼ σοὶ ἐντετυχηκὼς τοιοῦτον  
 ἔρμαιον ἐντετυχηκέναι.

400. δίκαιος κτέ. : i.e. ἐμὲ δὲ δίκαιόν  
 ἔστιν ἀπηλλάχθαι ἐλεύθερον. — τῶνδε  
 κακῶν : those threatened by Creon.

401. τῷ τρόπῳ πόθεν : two inter-  
 rogatives combined in one sent. So  
 the Hom. τίς πόθεν ἔσσι' ἀνδρῶν ; *Trach.*  
 421, τίς πόθεν μολών ;

ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς;

ΦΤΛΑΞ.

ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν  
405 ἀπείπας. ἄρ' ἔνδηλα καὶ σαφῇ λέγω;

ΚΡΕΩΝ.

καὶ πῶς ὀράται ἀπίληπτος ἡρέθη;

ΦΤΛΑΞ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,  
πρὸς σοῦ τὰ δεῖν' ἐκέῳ' ἐπηπειλημένοι,  
πᾶσαν κόνιν σήραντες ἡ κατεῖχε τὸν  
410 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,  
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,  
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλη πεφευγότες,

403. The sense is, "Are you in your right mind when you say this?"

404. τόν: the art. would regularly be omitted with the antec. incorporated in the rel. clause. It makes νεκρὸν more definite.

406. ὀράται: historical pres.; a use to which the tragedians are partial. They also freq. change the tense in the same sent., as here. Cf. 426-428. Aj. 31, φράζει τε κἀδήλωσεν. — ἐπίληπτος: caught in the act.

407. γάρ: see on 238. — ἤκομεν: the other guards may have gone, from fear and suspense, to meet their comrade on his return from the king, and, in view of Creon's threats, which were directed against them all, have returned together to watch the corpse again.

408. τὰ δεῖν' ἐκέῳ: cf. 305 ff.

409. σήραντες: having swept off. — τόν: the art. at the end of the tri-

meter is very rare. Soph. has it also in Phil. 263, O.C. 351, and El. 879.

410. μυδῶν: clammy, dank. — εὖ: carefully.

411. καθήμεθ' ἄκρων ἐκ πάγων: we seated ourselves on the slope of the hills. Cf. Hom. Od. xxi. 420, ἐκ δίφροιο καθήμενος. Il. xiv. 154, στᾶσ' ἐξ Οὐλύμποιο. — ὑπήνεμοι: under the lee. Some join ἄκρων ἐκ πάγων directly with ὑπήνεμοι in the sense of ὅθι ἄκρων ἐκ πάγων σκέπας ἦν ἀνέμοιο, i.e. "we sat so that we were protected from the wind by the tops of the hills." — They must have sat to windward of the dead body, with their backs turned to the wind and facing the corpse, in order to be able to watch it, and at the same time to avoid the stench which in this situation the wind would blow away from them.

412. βάλη: the subjv. is more vivid than the opt.

ἐγερτὶ κινῶν ἀνδρ' ἀνὴρ ἐπιρρόθοις  
 κακοῖσιν, εἴ τις τοῦδ' ἀκηδήσοι πόνου.  
 415 χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι  
 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος  
 καὶ καὺμ' ἔβαλπε· καὶ τότε' ἐξαίφνης χθονὸς  
 τυφῶς ἀείρας σκηπτόν, οὐράνιον ἄχος,  
 πύμπλησι πεδίων, πᾶσαν αἰκίζων φόβην  
 420 ὕλης πεδιαδός, ἐν δ' ἔμεστῶθι μέγας  
 αἰθέρ'· μύσαντες δ' εἶχομεν θείαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέτος ἐν χρόνῳ μακρῷ,

413. ἀνὴρ: in distributive appos. with the subj. of καθήμεθα.—ἐπιρρόθοις: Schol. λοιδοροῖς. Cf. the use of ῥοθεῖν in 290.

414. κακοῖσιν: used subst. and equiv. to ὀνειδεσι. κακόν is used of words also in *Aj.* 1244, αἰὲν ἡμᾶς κακοῖς βαλεῖτε. Cf. *Phil.* 374, below.—ἀκηδήσοι: fut. opt. in indir. disc., and with the apod. implied in the context. See *GMT.* 128 and 696 II. Cf. *Phil.* 374 f., ἤρασσον κακοῖς... εἰ τὰμὰ κείνος ὅπλ' ἀφαιρήσοιτό με.

416. Cf. *Hom. Il.* viii. 68, ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει.

417. χθονός: gen. of separation after ἀείρας. Cf. *O. T.* 142, βάρων ἴστασθε. *Plat. Gorg.* 524 d, ἐνδηλα πάντα ἐστὶν ἐν τῇ ψυχῇ, ἐπειδὴν γυμνωθῇ τοῦ σώματος.

418. "The detailed description of this violent storm, that so greatly terrified the company of watchers, makes the undaunted courage of the heroine appear the more illustrious." Schn.—τυφῶς: a whirlwind; which, by driving on high the dust, gives the appearance of raising up a sudden storm (σκηπτόν) from the ground.—οὐράνιον: sent from heaven; or, perhaps better, reaching to heaven. Cf.

*Aj.* 196, ἔταν οὐρανίαν φλέγων. The Schol., λυποῦν τὸν αἰθέρα, favors the latter.—ἄχος: in appos. with σκηπτόν.

420. ἐν δέ: adv., and thereupon; Lat. simul. Cf. *El.* 718, ἐν δ' ἔμεστώθι δρόμος κτύπου. *O. T.* 182, ἐν δ' (among them) ἄλοχοι ἐπιστενάχουσιν. Others take ἐν as belonging to the verb and separated from it by so-called tmesis. Other cases of tmesis occur in 427, 432, 977, 1233.

421. μύσαντες: because of the dust which was whirled aloft to the top of the hill. This circumstance is added to explain why they did not see the approach of Antigone.—εἶχομεν: we endured. Schol., ἀντείχομεν πρὸς τὴν κόνην.—θείαν: because the ἄχος was οὐράνιον. But since all calamities were heaven-sent, the reference to οὐράνιον is not necessary.—νόσον: used by the tragedians of every kind of physical and mental suffering.

422. τοῦδε: neut., comprising all that has been mentioned.—ἀπαλλαγέτος: see on 244.—ἐν χρόνῳ μακρῷ: in the course of a long while; giving time for Antigone to come out of her concealment, with the libation ready to be poured. Cf. *Phil.* 235, τὸ λαβεῖν πρὸς φθεγμα τοιοῦδ' ἀνδρὸς ἐν χρόνῳ μακρῷ.

ἡ παῖς ὀράται, κἀνακωκύνει πικρᾶς  
 ὄρνιθος ὀζύν φθόγγον, ὥς ὅταν κενῆς  
 425 εὐνῆς νεοσσῶν ὀρφανὸν βλέψη λέχος·  
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὀρᾷ νέκυν,  
 γόοισιν ἐξώμωξεν, ἐκ δ' ἄρὰς κακὰς  
 ἡρᾶτο τοῖσιν τοῦργον ἐξεργασμένοις.  
 καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,  
 430 ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου  
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.  
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν  
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην.

423. Why Antigone returned to the body the poet does not expressly state. It is to be inferred that she has heard or fears that the body is again exposed by the command of Creon. Accordingly she carries with her the pitcher containing the libation. — *πικρᾶς*: full of bitterness, sorrowful. "The quality of the object is transferred to the subject; i.e., *πικρᾶς, ἅτε πασχούσης πικρά*." Camp. So conversely in *Phil.* 209, *τρυσάνωρ* = *man-afflicting* is applied to *αὐδά*, the cry which expresses the pain.

424. *ὄρνιθος*: descriptive gen. Order: *ὥς ὅταν βλέψη λέχος εὐνῆς κενῆς ὀρφανὸν νεοσσῶν*. The comparison of shrill and mournful cries with the plaintive notes of birds robbed of their young is Hom. Cf. *Od.* xvi. 216 ff., *κλαῖον δὲ λιγέως, ἀδινώτερον ἢ τ' οἰωνοί, φῆναι ἢ αἰγυπιοὶ γαμψώνυχες, οἷσι τε τέκνα ἀγρόβηται ἐξείλοντο, πάρος πεπετηνὰ γενέσθαι*.

425. *εὐνῆς*: with *λέχος*, couch of its nest. Cf. Aesch. *Pers.* 543, *λέκτρων εὐνὰς ἀβροχίτωνας*.

426. *δε*: introduces the apod. with increased emphasis in prose also, and

most commonly when a pron. is expressed. Cf. *El.* 25, *ὥσπερ ἵππος... ὡσαύτως δὲ σύ. — ψιλόν*: uncovered.

427. *γόοισιν*: see on 394. — *ἐκ*: join with *ἡρᾶτο*. See on 420.

428. *ἡρᾶτο*: impf. after the aor.; see on 406.

430. *ἄρδην*: *ἄρασα πρόχουν*. Urns borne aloft on the shoulder or head in scenes of sacrifice are a favorite subject in Greek art.

431. *τρिसπόνδοισι*: as in all sacred observances the number three plays an important part, so the libations poured on the dead consisted of three parts; sc. *μελίκρατον* (honey with milk), wine, and spring water (cf. *Od.* x. 518); or, milk, wine, and honey with water (cf. Eur. *Iphig. Taur.* 159). In many localities olive oil was used instead of wine. These libations were poured out sometimes mixed beforehand, sometimes separate, with the face turned to the west. — *στέφει*: crowns, in the sense of honors. Cf. *El.* 51, *τύμβον λωibaίσι καὶ καρατόμοις χλιδαῖς στέφαντες*.

432. *σύν*: together, adv. modifies *θηρώμεθα*. — *νιν*: = *αὐτήν*.

καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν  
 435 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο,  
 ἀλλ' ἡδέως ἔμοιγε κάλγεινῶς ἄμα.  
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι  
 ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν  
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἦσσω λαβεῖν  
 440 ἐμοὶ πέφυκεν τῆς ἐμῆς σωτηρίας.

## ΚΡΕΩΝ.

σέ δή, σέ τὴν νεύουσας εἰς πέδον κάρα,  
 φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε ;

## ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μῆ.

439. W. πάντα τᾶλλ'.

435. ἄπαρνος δ' οὐδενός : an obj. gen. after an adj. kindred to a verb taking the accus. See G. 1142 ; H. 754. Cf. Hdt. iii. 68, ἔλαρνος ἦν μὴ μὲν ἀποκτεῖναι Σμέρδιν. — καθίστατο : implies her fixed and calm attitude.

436. ἀλλά : sc. καθίστατο. "But my joy was still not unmingled." For ἡδέως ἐμοί we should use a concessive clause.

437. αὐτόν : subj. accus. of τὸ πεφευγέναι, which is the subj. of ἡδιστον (ἐστίν). The thought is put in a general form, *that one himself*.

438. τοὺς φίλους : the servant is attached to the daughter of the royal house.

439. Order : πάντα ταῦτα πέφυκέ μοι ἦσσω λαβεῖν ἢ ἡ ἐμῇ σωτηρίᾳ. Cf. *El.* 1015, προνομίας οὐδὲν ἀνθρώποις ἔφυ κέρδος λαβεῖν ἔμεινον. For the const. of the inf., see G. 1528 ; H. 952. The

sentiment indicates the ignoble nature of the δοῦλος.

441. σέ δή, σέ : *you, I mean, you*. A similar harsh tone is that of Aegisthus to Electra, *El.* 1445, σέ τοι, σέ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος χρόνῳ θρασεῖαν. The calm repose of Antigone, who stands before Creon, in her maidenly innocence, without showing a single trace of fear or regret, exasperates him, as the tone of his address indicates. — κάρα : cf. 289.

442. φῆς : sc. δεδρακέναι. μὴ is due only to καταρνεῖ ; for its use after the verb of denial, see G. 1615 ; H. 1029.

443. Antigone purposely imitates in her reply the form of the question, as below (450, 452) she recalls κτηρυχθέντα and νόμους (447, 449). — τὸ μῆ : sc. δεδρακέναι. Regularly τὸ μὴ οὐ. See GMT. 812.

ΚΡΕΩΝ.

σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις,  
 445 ἔξω βαρείας αἰτίας ἐλεύθερον· EXIT GUARD  
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
 ᾗδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ANTIGONH.

ᾗδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ᾗν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ANTIGONH.

450 οὐ γάρ τί μοι Ζεὺς ᾗν ὁ κηρύξας τάδε,  
 οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη  
 τοιούσδ' ἐν ἀνθρώποισιν ὤρισεν νόμους·

452. W. οἱ τούσδ' . . . ὤρισαν.

444. σὺ: to the guard.—κομίζεις ἂν: may betake yourself. For the opt. in mild command, see GMT. 237.

445. Free and exempt from grievous imputation. The guard departs. The actor who has played this part now has an opportunity to change his costume, in order to impersonate Ismene.

446. μῆκος: i.e. μακρὸν ἔπος.

447. κηρυχθέντα: the partic. is in indir. disc. after ᾗδησθα and = ἔτι ἐκηρύχθη. The plur. of the impers. is common with adjs. (cf. Aj. 1126, δίκαια γὰρ τόνδ' εὐτυχεῖν), very common with verbal adjs. (cf. 677), less common with participles, as here. Cf. 570, 576.

448. τί δ' οὐκ ἔμελλον: and why should I not (know it)?

449. δῆτα: then, marking an inference. "Knowing all this, did you then have the daring," etc.

450. γάρ: (yes), for. This speech of Antigone is one of the noblest passages left us in ancient literature.—τι: adv., at all.

451. τῶν κάτω θεῶν: since Δίκη sent from below the Erinyes to punish transgression. Aesch. connects her with these avenging deities. Cf. Eum. 511, ὃ Δίκη, ὃ θρόνοι τ' Ἐρινύων. Eur. Med. 1389, ἀλλὰ σ' Ἐρινὺς ὀλέσει τέκνων φονία τε Δίκη. She was held to be the daughter of Zeus and Themis.

452. τοιούσδε: sc. as you have laid down. Cf. 519.—ἐν ἀνθρώποισιν: who are endowed with a sense of obligation towards the dead.

οὐδὲ σθένειν τοσοῦτον ῥόμην τὰ σὰ  
 κηρύγμαθ' ὥστ' ἄγραπτα κάσφαλῇ θεῶν  
 455 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.  
 οὐ γάρ τι νῦν γε κἄχθές, ἀλλ' αἰεὶ ποτε  
 ζῇ ταῦτα, κοῦδεὶς οἶδεν ἐξ ὅτου 'φάνη.  
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
 φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην  
 460 δώσειν. θανουμένη γὰρ ἐξήδη· τί δ' οὐ;  
 κεῖ μὴ σὺ προὔκηνυξας. εἰ δὲ τοῦ χρόνου  
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

454. W. ὡς τᾶγραπτα.

462. W. αὐτ' (= αὐτό).

454 f. Instead of connecting ὥστε δύνασθαι with τὰ σὰ κηρύγματα and making this its subj. Antigone generalizes the expression: *that one being a mortal (sc. you) should be able, etc.* Editt. generally make θνητὸν ὄνθ' refer to Creon, supplying σέ in thought from τὰ σὰ κηρύγματα. But Prof. Goodwin (*Proceedings Amer. Philol. Assoc.* 1876, p. 4) supposes that Antigone has herself in mind,—*that I being a mere mortal, etc.* The gender is no objection. Cf. Eur. Med. 1017, 1018. In favor of this view it is urged that Antigone is more concerned throughout the passage with defending her own conduct than with condemning Creon.—ὑπερδραμεῖν: lit. *to run beyond* (as in a race); here, *to overpass, to render void*; nearly the same as ὑπερβαίνειν, above. Cf. Eur. Ion. 973, καὶ πῶς τὰ κρείσσω θνητὸς οὐσ' ὑπερδράμω. Aristot. Rhet. i 15, ἐὰν μὲν ἐναντίος ᾗ ὁ γεγραμμένος (νόμος) τῷ πράγματι, τῷ κοινῷ νόμῳ χρηστέον καὶ τοῖς ἐπεικέσιν ὡς δικαιοτέροις. καὶ... τὸ μὲν ἐπεικὲς δεῖ μένει καὶ οὐδέποτε μεταβάλλει, οὐδ' ὁ κοινός, κατὰ φύσιν γὰρ

ἐστίν· οἱ δὲ γεγραμμένοι πολλὰκις. In connection with this he refers to Antig. 456 and 458. "*Let not a mortal's vain command, Urge you to break th' unalterable laws Of heav'n-descended charity.*" Mason's *Elfrida*.

456. νῦν κἄχθές: form one idea, *to-day and yesterday*. The brief duration of merely human institutions is meant.—αἰεὶ ποτε: "*everlastingly*, without any clear distinction of past or future. ποτέ gives the effect of indefiniteness or infinity." Camp.

457. ἐξ ὅτου: *since when*; sc. χρόνου.

458. τούτων: i.e. νομίμων, namely, for their violation; depends on τὴν δίκην.—οὐκ ἔμελλον: *I was not about to, did not mean to.*—ἄνδρος: *of a mere man, emphatic.*

459. ἐν θεοῖσι: *in respect of, i.e. towards the gods*; the penalty due them.

460. τί δ' οὐ: *and why should I not (have known that I must die)?*

461. τοῦ χρόνου: Schol., τοῦ εἰμαρμένου δηλονότι.

462. αὐτε: "*you call it penalty, I, on the contrary, gain.*" Cf. Shak. *Julius Caesar*, iii. 1:



ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς  
 ζῇ, πῶς ὁδ' οὐχὶ καθανὼν κέρδος φέρει ;  
 465 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν  
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς  
 μητρὸς θανόντ' ἄταφον ἀνεσχόμεν νέκυν,  
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.  
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
 470 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὦμού πατρὸς  
 τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

467. W. μητρὸς θ' ἐνός τ' ἄταφον.

"*Casca*. Why he that cuts off twenty years of life  
 cuts off so many years of fearing death.  
*Brut.* Grant that, and then is death a benefit."

464. Caesura after the first syllable. See on 234. — *φέρει*: for *φέρεται*. The act. is often used for the mid. by Soph. Cf. *O. C.* 5, σμικρὸν μὲν ἔξαιτοῦντα, τοῦ σμικροῦ δ' ἔτι μείον φέροντα.

465. οὕτως: such being the case.

466. παρ' οὐδέν: see on 35. — ἄλγος: instead of a word of general meaning the Greeks often use a word of more definite sense. Here ἄλγος (*ἔστιν*) for the more general idea of regard. — ἂν: see on 69.

467. τὸν ἐξ ἐμῆς κτέ.: the one sprung from my own mother. — θανόντ' κτέ.: when dead I had suffered to be (sc. ὄντα) an unburied corpse.

468. κείνοις: at that, the supposed thought. — τοῖσδε: at this, sc. what she had done.

470. σχεδόν τι: mockingly spoken of any fact or affair which the speaker believes to be undoubted; it almost appears to me that; it wants but little that; possibly. In like tone Electra closes a long speech to her mother, *Ei.* 608, εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις, σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν. — μῶρῳ, κτέ.: "I bear the charge of folly from a fool." Plumptre. The sharpness of the utterance is enhanced by the repetition μῶρα, μῶρῳ, μωρίαν.

471. The harshness of this last remark the discreet and venerable Chorus cannot approve. Their words, however, do not express censure so much as a characterization of Antigone. Order: τὸ γέννημα τῆς παιδὸς δηλοῖ (sc. ὅν) ὦμόν (pred.) ἐξ ὠμοῦ πατρός.

472. ἐπίσταται: sc. ἡ παῖς. — εἴκειν κακοῖς: cf. *Phil.* 1046, ὁ ξένος φάτιν τήνδ' εἶπ', Ὀδυσσεύ, κούχ' ὑπέικουσας κακοῖς.

## ΚΡΕΩΝ.

ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα  
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον  
 475 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ  
 θραυσθέντα καὶ ῥαγέντα πλείστ' ἂν εἰσίδοις·  
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους  
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει  
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.  
 480 αὕτη δ' ὑβρίζειεν μὲν τότε' ἐξηπίστατο,  
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,  
 τοῦτοισ ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.  
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,  
 485 εἰ ταύτ' ἀνατὶ τῇδε κείσεται κράτη.

473. ἀλλά: "but pride comes before destruction." By ἀλλά Creon connects his reflections immediately with the last words of the Chorus. Bl. remarks how exactly, though unconsciously, Creon describes in the following words his own case.—τὰ σκλήρ' ἄγαν φρονήματα: *excessively stubborn dispositions*.

474. πίπτειν: *fail, break down*. Inf. after ἴσθι, *know that, etc.* (not *know how*); see G. 1592, and cf. οἶδα καταρτυθέντας below. Cf. Aesch. Pers. 173, εἰ τόδ' ἴσθι μή σε δις φράσαι. Eur. Med. 593, εἰ νῦν τόδ' ἴσθι μὴ γυναικὸς οὐνεκα γῆμαί με λέκτρα.

475. ὀπτόν: *tempered*. — ἐκ: see on 111. — περισκελῇ: *so that it is very hard*.

476. πλείστα: *very often*; a sup. of πολλά = πολλάκις. — ἂν εἰσίδοις: *you will see*; a modest statement of a well-known fact. See GMT. 237.

478. καταρτυθέντας: freq. used for

*training or breaking horses*. — ἐκπέλει: explained by Hesychius as = ἐξεστίν. Α ἀπαξ λεγόμενον.

479. φρονεῖν μέγα: *to be proud-spirited*. — δοῦλος: *contemptuous in its application to Antigone*.

480. ἐξηπίστατο: with sarcastic reference to 472.

481. προκειμένους: *ordained*.

482. ὕβρις: in the pred., sc. ἐστίν. — ἦδε: is the subj. and takes its gender from ὕβρις.

483. ἐπαυχεῖν ... γελᾶν: in appos. with ἦδε, subj. nom. — δεδρακυῖαν: with γελᾶν, lit. *at having done it*; over her deed. The partic. is used with γελᾶν as with χαίρειν and similar verbs. Cf. Eur. Alc. 691, χαίρεις ὀρῶν φῶς. It is not therefore simply a repetition of ἐπεὶ δέδρακεν, but forms a part of the pred. See G. 279, 1; H. 983.

485. If this (assumed) authority (sc. of defying this law) shall be exercised by her with impunity.

ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα  
 τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,  
 αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξεται  
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον  
 490 ἐπαιτιῶμαι τοῦδε βουλευσάμεναι τάφου.  
 καὶ νῦν καλεῖτ'· ἔστω γὰρ εἶδον ἀρτίως  
 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.  
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς  
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.  
 495 μισῶ γε μέντοι χῶταν ἐν κακοῖσιν τις  
 ἀλοὺς ἔπειτα τοῦτο καλλύνειν θέλῃ.

490. W. τάφους.

486. ἀδελφῆς: sc. θυγάτηρ which is pred. to κυρεῖ (οὔσα). The omitted partic. contains the leading idea. See GMT. 887, 889. — Ζηνὸς ἐρκείου: cf. Hom. Od. xxii. 334f. The altar of Ζεὺς ἐρκείος stood in the middle of the house-court. By metonymy here for the entire family. The expression is the extravagant one of a passionate man, — "more nearly akin to me than all my kin," which is, of course, impossible. Cf. O. T. 1365, εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν.

488. ἡ ξύναιμος: in the blindness of his passion Creon includes Ismene in his condemnation, without any reason except her anxious behavior, to which he refers below as betraying her guilt.

489. μόρου: gen. of separation with ἀλύξεται, after the analogy of such verbs as ἀπαλλάττεσθαι. Cf. El. 626, θράσους τοῦδ' οὐκ ἀλύξεις.

490. ἴσον: equally, likewise, ἐπαιτιῶμαι ἐκείνην τοῦδε τοῦ τάφου, i.e. βουλευσάμεναι αὐτόν. Cf. Phil. 62, οἱ Ἀτρεΐδαι σε οὐκ ἡξίωσαν τῶν Ἀχιλλεῶν δῶλον, δούναί.

491. νῦν: sc. Ismene. — καλεῖται: addressed to the attendants.

492. ἐπήβολον φρενῶν: in possession of her mind.

493. φιλεῖ: is wont. Cf. 722. — πρόσθεν ἡρῆσθαι: to be detected beforehand, i.e. before the deed has been done. — κλοπεύς: pred. nom., as a plotter; like the poetic use of κλέπτειν, devise or do stealthily. Cf. El. 37, δόλοισι κλέψαι σφαγὰς. Aj. 1137, πόλλ' ἂν λάθρα κλέψειας κακά. The sense is, that the evil conscience easily betrays the evil-doer. So Shak. Hamlet, iii. 1, 83: "Thus conscience doth make cowards of us all."

495. "I hate the offender that hides his crime, but I hate also the one that seeks to defend it." Creon thinks Ismene is trying to do the former, Antigone the latter. Antigone is seeking to escape punishment, he thinks. This accounts for her reply and the allusion to ἀλοὺς in ἐλών.

496. ἔπειτα: after the partic. Cf. Aj. 760, ὅστις ἀνθρώπου φύσιν βλαστῶν, ἔπειτα μὴ κατ' ἀνθρώπον φρονῇ. — καλλύνειν: to gloss over.

## ANTIGONH.

θέλεις τι μείζον ἢ κατακτεῖναι μ' ἐλών;

## ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

## ANTIGONH.

τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων  
 500 ἄρεστὸν οὐδέν, μῆδ' ἄρεσθείη ποτέ,  
 οὕτω δὲ καὶ σοὶ τᾶμ' ἀφανδάνοντ' ἔφν.  
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον  
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ  
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνει  
 505 λέγοιτ' ἄν, εἰ μὴ γλῶσσαν ἐγκλήροι φόβος.

497. *μείζον*: i.e. any desire that is greater than this of putting me to death.

498. *ἐγὼ μὲν οὐδέν*: I surely (*desire*) nothing (*beyond that*). *μὲν* is a weakened form of *μήν*, and like *γέ* makes prominent (although also at the same time restricting) the force of the word with which it is connected. *μὲν* is often found without *δέ*, not alone in the poets but also in prose, esp. with prons. (634, 681) and in asseverations (551). The antithesis may be supplied in thought, if it is not expressed by some equivalent of *δέ*. — *ἅπαντ' ἔχω*: an instance of what is called "tragic irony." The audience see in this utterance a hidden and dreadful import. Creon unconsciously pronounces his own doom; in the death of Antigone he has all the calamities that follow in its train.

499. *μέλλεις*: *do you delay*.

500. *μῆδ' ἄρεσθείη*: sc. *μῆδὲν τῶν σῶν λόγων*. *ἀρέσκεισθαι* pass., here in the sense of *probari*.

501. *τᾶμ' ἀφανδάνοντ' ἔφν*: *my views are disagreeable*. "*ἔφν*, *are by nature*, and so cannot fail to be." Camp. Antigone thus cuts off any expectation that Creon may have had that she would at the last acknowledge her guilt and beg for pardon.

502. *κλέος εὐκλεέστερον*: *more illustrious honor*. A pleonastic expression, like *δυσπνόοις προαῖς* (588), *φρενῶν δυσφρόνων* (1261). Antigone appeals to that latent sentiment of mankind that regards the duty of burial of one's kindred as a most sacred one, and that would honor her for sacrificing her life in seeking to discharge this duty. — *ἂν . . . κατέσχον*: the prot. is represented by *πόθεν*, i.e., "if I had done what?" See on 240.

504 f. Order: *λέγοιτ' (pass.) ἂν ἀνδάνει τούτοις κτέ.* Others prefer to join *τούτοις* directly with *λέγοιτο* as dat. of agent.

505. *ἐγκλήροι*: see on 180, and the App.

[ἀλλ' ἡ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,  
κάξεστω αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.]

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὀράς.

ANTIGONH.

ὀρώσι χούτοι, σοὶ δ' ὑπὶλλουσιν στόμα.

ΚΡΕΩΝ.

510 σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;

ANTIGONH.

οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχμους σέβειν.

ΚΡΕΩΝ.

οὐκ οὐν ὁμαιμος χῶ καταντίον θανάων;

W. gives 506 f. to the Chorus.

506 f. "With a just sense that these verses are not fitting for Antigone after 499, the old critics remark: οὐκ ἐν ἐπαίνῳ τοῦτο τῆς τυραννίδος, ἀλλ' ἔχει τι εἰρωνείας ὁ λόγος. But there is no indication of any irony. The sentiment is wholly remote from the connection." N. We follow N. and D. in bracketing these lines. The words following have no reference to this sentiment. See App.

508. τοῦτο: the same reference as τοῦτο in 504, i.e. "that it is right to give burial to Polynices." — μούνη τῶνδε: Creon includes Antigone among the Chorus, as she was also a Cadmæan. — μοῦνος and ξείνος are used in trimeter also.

509. χούτοι: these also (think so). — ὑπὶλλουσιν: lit. they roll or wind under, used of dogs which curl their tails between their legs through fear; here metaphorically of curbing or suppressing utterance.

510. εἰ φρονεῖς: after ἐπαιδεῖσθαι we might expect an inf. or partic. clause; here εἰ does not express an uncertainty but an assumed reality, almost = ὅτι. See GMT. 404. Without paying any attention to Antigone's reply, Creon obstinately holds fast to his opinion. — τῶνδε χωρὶς: differently from these.

511. γάρ: (no), for. — σέβειν: subj. of αἰσχρὸν (έστιν).

512. χῶ καταντίον θανάων: he also that fell on the opposite side.

ANTIGONH.

ὁμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν ;

ANTIGONH.

515 οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυσ.

ΚΡΕΩΝ.

εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ANTIGONH.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὦλετο.

ΚΡΕΩΝ.

πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.

ANTIGONH.

ὅμως ὃ γ' Ἀϊδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

520 ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος.

513. *μῶς*: sc. *μηρός*. Cf. 144, 145. For an apparent parody of this verse, cf. Arist. *Acharn.* 790, *ῥοματρία γάρ ἐστι κῆκ τῶντῷ πατρός*.

514. *ἐκείνῳ*: Eteocles; dat. with *δυσσεβῇ*. Creon means, as he explains more fully in 516, that Antigone by honoring Polynices with burial is placing the two brothers on an equal footing, and that thus she is dishonoring Eteocles. — *τιμᾶς χάριν*: do you bestow the boon of an honor. *χάριν* is accus. of internal obj.

515. *ταῦτα*: i.e. that by burying my brother Polynices I am dishonoring him (Eteocles).

516. *σφέ*: see on 44. — *τῷ δυσ-*

*σεβεῖ*: we should expect rather τὸν *δυσσεβῇ ἐξ ἴσου αὐτῷ*. It is not implied here that Antigone herself had bestowed burial honors upon Eteocles. Creon simply says, "you are showing him (Polynices) equal honor with that conferred upon Eteocles."

517. The equality of the brothers is urged more sharply by Antigone.

518. *πορθῶν δέ*: (yes), but devastating. — *ὑπερ*: sc. *τῆσδε γῆς*. See on 392.

519. *Hades desires that his laws* (i.e. his laws which require burial) *be equal, i.e. be equally administered to all*.

520. The const. is *ἴσος ἐστὶ λαχεῖν*, just as *δίκαιος, ἕγιος, κτέ.*, are used in the pers. const. with the inf.

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγὴ τάδε;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει  
525 κείνους· ἐμοῦ δὲ ζώντος οὐκ ἄρξει γυνή.

X

FIFTH SCENE. CREON. ANTIGONE. ISMENE. TWO ATTENDANTS.

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνῃ,  
φιλάδελφα κάτω δάκρυ λειβομένη.

521. *κάτωθεν*: see on 25. "*Who knows if this (i.e. your sentiment that the good and the evil are not to share alike in burial) is regarded as pious in the world below?*"

522. *Cf. Aj. 1356, ἐχθρὸν ᾧδ' αἰδεῖ νέκυν*; 1372, οὗτος δὲ κάκει' ἀνθάδ' ὦν ἔμοιγ' ὁμῶς ἔχθιστος ἔσται.

523. *Surely, 'tis not my nature to share in hatred, but in love.* Ancient art aims to represent the ideal, modern the real and individual. Hence Soph. is sparing in the portrayal of distinctive traits of character; but he knows how with a single stroke to bring to view the entire inner soul. Here is laid open the womanly, tender heart of Antigone, who has thus far been presented to us only on the heroic and austere side of her nature. — *οὔτοι*: a reiteration of Creon's word gives edge to her reply.

524. Creon, seeing that further argument is of no avail, breaks off impatiently, and with scorn repeats the sentence of death.

525. *κείνους*: *sc. τοὺς κάτω*, with particular reference to Polynices. — *ἐμοῦ ζώντος*: *while I live*.

526. Ismene enters by the door through which she had left the scene (99), conducted by the attendants, acc. to the command of Creon (491). — *καὶ μὴν*: *and lo!* This phrase often introduces a new person. *Cf. 1180, 1257.* — *ἦδε*: *sc. ἐστίν*. See on 155.

527. *φιλάδελφα*: *Schol., φιλαδέλφως, with sisterly affection.* — *δάκρυ*: this form is used by Soph. in the trimeter also in *Trach. 1199*. Collective in sense; *cf. Aesch. Sept. 50, δάκρυ λείβοντες. O. C. 1251, δι' ὀμματος λείβων δάκρυον.* — *λειβομένη*: *trans.*

νεφέλη δ' ὀφρύων ὑπερ αἱματόεν  
 ῥέθος αἰσχύνει,

530 *καὶ* τέγγουσ' εὐῶπα παρειάν.

## ΚΡΕΩΝ.

σὺ δ', ἡ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη,  
 λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον  
 τρέφων δὺ' ἅτα κάπαναστάσεις θρόνων,  
 φέρ', εἰπέ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου  
 535 φήσεις μετασχεῖν, ἣ ἔομεῖ τὸ μὴ εἰδέναι;

## ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἶπερ ἦδ' ὁμορροθεῖ,  
 καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

here, as in Aesch. *Prom.* 400, ἀπ' ὅσων  
 λειβομένα βέος.

528. *νεφέλη*: grief causes a cloud  
 to lower over the brow, from which  
 tears, like rain, pour forth. Cf. Aesch.  
*Sept.* 211, ὑπὲρ ὀμμάτων κρηναμενῶν  
*νεφελῶν*, when clouds hang over the brow.

"The tim'rous cloud

That hangs on thy clear brow."

GRAY'S *Agrippina*, Sc. II.

— *αἱματόεν*: flushed (with grief and  
 excitement).

529. *ῥέθος*: countenance. Cf. Eur.  
*Herc. Fur.* 1205, ῥέθος ἀελίφ δεῖξον. —  
*αἰσχύνει*: disfigures, mars. Cf. Shak.  
*Ant. and Cleop.* iii. 2: "The April's  
 in her eyes; it is love's spring, And  
 these the showers to bring it on."

531. *σὺ δέ*: in contrast with An-  
 tigone. — *ἡ . . . ὑφειμένη*: the one who  
 has been lurking like a viper in my house.

532. *λήθουσα κτέ.*: unnoticed have  
 been sucking my life's blood. Cf. Shak.  
*Rich. II.* iii. 2: "Snakes, in my heart-  
 blood warm'd, that sting my heart!"

533. *ἅτα κάπαναστάσεις*: dual and

plur. combined, as in 13 f. The ab-  
 stract for the concrete; see on 320.  
*Two pests and subverters of my throne.*  
 Cf. *O. T.* 379, Κρέων σοι πῆμ' οὐδέν.

534. *καὶ σὺ*: you also, as your sis-  
 ter has acknowledged her guilt.

535. *ἔομαι*: ἐξόμνυμι. — *τὸ μὴ εἰδέναι*:  
 see on 263.

536. *εἶπερ*: that is to say, if. —  
*ὁμορροθεῖ*: metaphor from rowing,  
 like ὑπηρέτης, helper, then in general,  
 assent to, agree with. In this phrase  
 lies the intimation that Ismene is con-  
 scious of prevarication. These words  
 are like an anxious entreaty that her  
 sister would not deny her the conso-  
 lation of sharing her fate. In this  
 scene the true character of Ismene  
 comes more clearly to view: affec-  
 tionate and unselfish, but timid and  
 weak.

537. *τῆς αἰτίας*: governed directly  
 by *ξυμμετίσχω*, the notion of partici-  
 pation being silently continued in *καὶ*  
*φέρω*. Cf. Aesch. *Prom.* 331, πάντων  
*μετασχῶν καὶ τετολμηκῶς ἐμοί.*



ANTIGONH.

ἀλλ' οὐκ ἑάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ  
οὐτ' ἠθέλησας, οὐτ' ἐγὼ κοινωσάμην.

ΙΣΜΗΝΗ.

540 ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι  
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη:

ANTIGONH.

ὦν τοῦργον, Ἄιδης χοὶ κάτω ξυνίστορες·  
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ  
545 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

ANTIGONH.

μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ ᾿θιγες  
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

538. τοῦτο . . . σέ: double accus. Or, more exactly, τοῦτο would be the obj. of some verb like λέγειν or ποιεῖν to be supplied.

541. ξύμπλουν: a common metaphor from sea-faring. Cf. Eur. *Herc. Fur.* 1225, συμπλεῖν τοῖς φίλοισι δυστυχούσιν. *Iph. Taur.* 599, ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς συμφοράς, οὗτος δὲ συμπλεῖ. Shak. has "a coach-fellow in affliction." — ποιουμένη: supplementary partic. after αἰσχύνομαι.

542. Const. ξυνίστορες (εἰσιν) ὦν τὸ ἔργον ἐστίν. The rel. for the indir. interr. Cf. *Aj.* 1259, οὐ μαθὼν δς εἰ λόσιν. The plur. ὦν, although Antigone alone has performed the burial.

543. λόγους: in word (alone), with sarcastic allusion to 78 f. The antithesis between λόγος and ἔργον is freq. emphasized by the use of μόνον. Cf.

Dem. *De Corona*, § 101, εἰ τι καλῶν λόγῳ μόνον κατασχύνειν ἐπεχείρησα, ἐπεὶ τό γε ἔργον οὐκ ἂν ἐποιήσατε.

545. τὸ μὴ οὐ θανεῖν: for the two negs. see on 443. — τέ, τέ: are correlated, and σὺν σοὶ belongs also to ἀγνίσαι. — ἀγνίσαι: like ἀγὰ ποιεῖν. But here in a general sense. Schol., τιμῆσαι. "Let me fulfil my sacred duty towards him in company with you, and share in your punishment."

546. ᾶ: the accus. with θιγγάνειν, as with ψαύειν, 961. The neut. of the pron. is not uncommon with verbs of this kind. Cf. *O. C.* 1106, αἰτεῖς ᾶ τεύξει. *Ibid.* 1168, ὅστις ἂν σου τοῦτο προσχρήσῃ τοι τεύξει. Cf. 778. — μὴ ᾿θιγες: indic. in a cond. rel. sent. See GMT. 525; H. 914.

547. ποιοῦ σεαυτῆς: regard as your own. — ἀρκέσω: pers. const.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελεμμένη φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

550 τί ταῦτ' ἀνίᾳς μ' οὐδὲν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

| ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαίνα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

555 σὺ μὲν γὰρ εἶλον ζῆν, ἐγὼ δὲ κατθανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

548. τίς βίος: i.e. πῶς ὁ βίος φίλος ἐστίν;

549. κηδεμών: "you are mindful of his interests (in allusion to 47); and perhaps he will take care to make your life without me agreeable."

550. ταῦτα: in this way. — οὐδὲν ὠφελουμένη: when you gain nothing thereby.

551. Antigone softens somewhat the bitterness of her taunt in 549. εἰ is used after ἀλγεῖν as after θανμάζειν ἀσχύνησθαι and similar verbs, almost like ὅτι. The thought is, "it is with grief to myself that I mock you." —

μὲν: see on 498. — ἐν σοὶ γελῶ: for ἐγγελῶ σοί. Cf. *El.* 277, ὅσπερ ἐγγελῶσα τοῖς ποιουμένοις.

552. The repetition of δῆτα and ὠφελεῖν adds intensity. — ἀλλὰ νῦν: at least now (if I have not before). Cf. 779.

554. οἴμοι τάλαίνα: see on 82. — κάμπλάκω: am I really (καί) to fail of. καί, to augment the force of the question, is found also in 726, 770. Others take καί as implying the ellipsis of ἢ σώσω ἐμαυτήν;

556. ἀλλ' οὐκ κτέ.: "true, I chose to live, but not with my words left un-

## ANTIGONH.

καλῶς σὺ μὲν σοί, τοῖς δ' ἐγὼ ᾔδοκουν φρονεῖν.]

## ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἔστιν ἡ ἕξαμαρτία.

## ANTIGONH.

θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι  
560 τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν.

## ΚΡΕΩΝ.

τὼ παῖδέ φημι τώδε τὴν μὲν ἀρτίως  
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.

*spoken.* ἀρρήτοις in the pred. position. Cf. Eur. Ion. 228, ἐπὶ δ' ἀσφάκτοις μήλοισι μὴ πάρτε. Ismene desires to remind her sister that it was not from indifference to Polynices (78, 90) that she tried to dissuade her from burying him, and that she was one with her in feeling. This is what she means in 558. Antigone, however, takes λόγοις to mean the arguments of Ismene to justify her course. Some prefer the too ingenious and strained interpretation of Boeckh, but not according to my unspoken (i.e. secret) convictions.

557. σὺ μὲν: sc. ἰστέκεις. — τοῖς δ' ἐγώ: regularly ἐγὼ δέ, to indicate the antithesis to σὺ μὲν. Cf. 71, 1101. — σοί: = σεαυτῇ. So in the phrase δοκῶ μοι. Cf. Isocr. 15. 323, ἐμοῦ νομίζοντος ὅτι ἂν ὑμῖν δόξῃ, τοῦθ' ἔξειν μοι (= ἐμαυτῷ) καλῶς. — τοῖς δέ: to those, sc. the gods of the lower world and the shade of Polynices.

558. Ismene reiterates what she asserted in 536, 537. The Schol. has ὅτι σὺ μὲν ἐπράξας, ἐγὼ δὲ συνηδεῖν. Some

edit. understand Ismene to mean, "we are both in equal error, you against the state, but I against the dead."

559. The dreadful fate of her parents had already broken her heart. To outward appearance only did she walk among the living. Hence it was natural that she should now seek to benefit only the dead by her efforts. Her interest in her betrothal to Haemon has been completely subordinated to her sense of duty to her kindred. When her resolve was taken to bury Polynices at the cost of her life, she counted herself among the dead. — θάρσει: take heart!

560. ὠφελεῖν: to be of service to. With the dat. in the poets and in later prose. Cf. Eur. Orest. 666, χρὴ τοῖς φίλοιςιν ὠφελεῖν.

561. τὼ παῖδε, τὴν μὲν, τὴν δέ: see on 21. — τῷ, τῷδε: for the gender, see G. 388; H. 272 a.

562. τὴν δ' ἀφ' οὗ κτέ.: and the other ever since she was born. Antigone's conduct was the natural product of her character.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὤναξ, οὐδ' ὅς <sup>ἔσται</sup> ἂν βλάβστη μένει  
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

565 σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χατέρων εἰσὶν γυαί.

ΙΣΜΗΝΗ.

570 οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα.

563. Ismene seeks, in a respectful manner, to defend her sister and herself. She acknowledges the want of good judgment; excuses it, however, by saying that those who are overtaken by a great calamity lose the discretion (νοῦς) that is theirs by native endowment (ὅς ἂν βλάβστη).

565. σοὶ γοῦν: sc. ὁ νοῦς ἐξέστη. — *πράσσειν κακά*: Ismene said *κακῶς πράσσειν* = *be unfortunate*. Creon turns it into *κακά πράσσειν* = *do wicked things*. *κακοῖς* refers to Antigone.

566. *τῆσδ' ἄτερ*: makes clear the sense of *μόνη*, for Creon and others still remain to her.

567. *But surely say not "this one," for she is no more* (i.e. she is as good as dead). — *ἦδε*: esp. indicates persons

present; here it refers to *τῆσδε*. When the sense of a word as such is to be signified or quoted, the nom. is commonly used and *τό* placed before the word. Cf. Dem. *De Corona*, § 88, *τὸ δὲ ὑμεῖς ὅταν λέγω, τὴν πόλιν λέγω*. Without *τό*, Menander 522, *ἀναπνοὴν ἔχει Ζεῦ σῶτερ εἰπεῖν*, and Ar. *Vesp.* 1185, *μὲν καὶ γαλῇ μέλλεις λέγειν ἐν ἀνδράσιν*;

568. *νυμφεῖα*: lit. *nuptials*, here for *bride*. Cf. Eur. *Andr.* 907, *ἄλλην τιν' εὐνὴν ἀντὶ σοῦ στέργει πόσις*;

569. *Full many a field there is which he may plough*. This remark addressed to the noble young women is spiteful, contemptuous, and harsh.

570. *ἡρμοσμένα*: *suited to him and her*, i.e. in accord with their desires. Transl. *not as their hearts were plight-*

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νιέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον ;

574. W. gives this verse to Ismene.

*ed*; the sense being, that true affection bound their hearts together, and no other betrothal could be agreeable. For the plur. of the partic. see on 447.

572. This is an exclamation, not an address to Haemon, for he is not present. This verse, given by the Mss. to Ismene, is assigned by most edit. to Antigone, chiefly for the reason that τὸ σὸν λέχος in the next verse is more easily taken as *your marriage* than as *the marriage of which you speak*, and because Ismene, in response to the remark of Creon, would defend her sister, not Haemon, against the reproach κακὰς γυναῖκας. But the latter objection bears with almost equal force against the supposition that *Antigone* says this. Haemon is only indirectly dishonored. Antigone closes her discussion with Creon in 523, says in 560 that she no longer has any interest in life, has nowhere before made any reference to her relations with Haemon, and now preserves a disdainful silence towards these reproaches. The chief difficulty in

assigning the verse to Ismene will be removed if we change σ' to σφ', when the meaning is, *O, dearest Haemon, how your father dishonors her* (Antigone, in calling her κακὴ γυνή for you). This makes easier also the reference of τὸ σὸν λέχος. The omission of the art. or pron. with πατήρ is no difficulty. Cf. *El.* 525, πατήρ γὰρ ὡς ἐξ ἐμοῦ τέθηκεν.

573. λυπεῖς: by speaking so much about it.—τὸ σὸν λέχος: Schol., τὸ ὑπὸ σοῦ ὀνομαζόμενον. Cf. *El.* 1110, οὐκ οἶδα τὴν σὴν κληδὸνα (*the report of which you speak*). Eur. *Hipp.* 113, τὴν σὴν δὲ Κύπριν (*Cypris whom you praise*) πόλλ' ἐγὼ χαίρειν λέγω.

574. All the Mss., with one exception, give this verse to Ismene, and many also 576. Boeckh and many other edit. rightly assign both to the Chorus: 574, because Ismene has already asked this question in 568, and because it seems altogether probable that the Chorus would remonstrate with Creon; 576, because the calm and judicial tone, wholly unsuited to Ismene, is proper only to the Chorus.

## ΚΡΕΩΝ.

575 Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.

## ΧΟΡΟΣ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

## ΚΡΕΩΝ.

καὶ σοί γε κάμοι. μὴ τριβάς ἔτ', ἀλλὰ νυν  
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ  
γυναικας εἶναι τάσδε μῆδ' ἀνειμένας.  
580 φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας  
ἦδῃ τὸν Ἄιδην εἰσορώσι τοῦ βίου.

575. ἐμοί: this marriage alliance was a matter of deep interest to Creon, father of the bridegroom and guardian of the bride.

576. δεδομένα: sc. ἐστὶ; it has been determined. For the plur. see on 447.

577. καὶ σοί γε κάμοι: it is for you certainly and for me (a fixed conclusion). The dat. can be referred only to the foregoing principal sent. — τριβάς: sc. τρίβετε, or ποιεῖτε. — νυν: see on 44.

578. δμῶες: the attendants of the king. — ἐκ τοῦδε: henceforth.

579. γυναικας: emphatic, and in the pred. — μῆδ' ἀνειμένας: and not be left at large. So, in *El.* 516, her mother says to Electra, ἀνειμένη αὐτὴ στρέφει. οὐ γὰρ πάρεστ' Αἴγισθος, ὅς σ' ἐπείχ' ἀεὶ μή-τοι θυράων γ' οὐσαν αἰσχύνην φίλους. The Athenian women of the better classes were rarely seen out of the house except at public festivals; at other times never unattended. The sisters are now led by the guards to

the door that opens into the women's apartment. There the guards remain, prob. as sentinels, for in 760 Creon calls to them to lead Antigone back. The king remains on the stage during the chanting of the next choral ode, absorbed in gloomy reflections.

580. Creon misjudges Antigone so greatly that he fears she may try to escape death, whereas she seeks it.

581. τοῦ βίου: gen. with πέλας. See *G.* 182, 2; *H.* 757.

582. Stricken with grief, the Chorus is reminded of the inherited woe of the Labdacidae, whose latest scions even are not spared. Where once the deity has ordained calamity, there its baleful results continue to flow on. Against the sovereign power of Zeus no one can contend. Whereas the god in undecaying power defends his holy ordinances, to mortals no permanent prosperity is destined. Our desires amuse us with delusive hopes, and when once our perception has become blinded we plunge inevitably

Στάσιμον β'.

ΧΟΡΟΣ.

Στροφή α.

εὐδαίμονες οἷσι κακῶν ἄγευστος αἰὼν.  
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας  
585 οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλήθος ἔρπον·  
ὁμοιον ὥστε ποντίαῖς ὀϊδμα δυσπνόοις ὅταν  
Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς,  
590 κυλίνδει βυσσόθεν κελαινὰν θίνα καὶ  
δυσάνεμον, στόνῳ βρέμουσι δ' ἀντιπλήγες ἀκαταί.

588. W. Θρήσσαις.

590 f. W. κελαινὰν θίνα, καὶ  
δυσάνεμοι στόνῳ βρέμουσιν.

into ruin. — *εὐδαίμονες*: *blest are they*. — *ἄγευστος*: act., like many adjs. derived from verbs and compounded with a privative; e.g. *ἄφανστος*, *ἄτρεστος*, *ἄδερκτος*. For the gen. cf. *O. T.* 969, *ἄφανστος* ἔγχους, and see *G.* 180, n. 1; *H.* 753 d.

583. *οἷς*: the implied antec. *τούτοις* is the indir. obj. of *ἔρπον*. — *θεόθεν*: "the adv. of place supports the metaphor of a storm coming from a certain quarter. Cf. *Aesch. Prom.* 1080, *ῥιπὴ Διόθεν*." *Camp.*

584. *ἅτας*: depends on *οὐδὲν*; *no ruin*.

585. *ἄλλειπει ἔρπον*: *fails to come upon*. Cf. *Xen. Mem.* ii. 6. 5, *μὴ ἐλλείπεσθαι εὖ ποιῶν τοὺς ἐνεργετοῦντας*. — *ἐπὶ πλήθος γενεᾶς*: i.e. from generation to generation. So *Shak. Pericles*, i. 4:

"One sorrow never comes but brings an heir,  
That may succeed as his inheritor."

586 ff. *Const.* *ὁμοιον ὥστε ὅταν Θρήσσαισιν ποντίαῖς δυσπνόοις πνοαῖς ὀϊδμα ἔρεβος ὕφαλον ἐπιδράμῃ*. — *πνοαῖς*: dat. of cause. With *δυσπνόοις πνοαῖς*, cf.

1261 *φρενῶν δυσφρόνων*, 1277 *πόντοι δύσπονοι*. — *ποντίαῖς*: join as an adj. with *πνοαῖς*, the *Thracian sea-blasts*. The storms on the *Euxine* were notoriously violent. Cf. *O. T.* 196, *τὸν ἀπόξενον ὄρμον Θρήκιον κλύδωνα*. *Eur. Rhes.* 440, *οἷα πόντον Θρήκιον φύσῃματα ἐπεζάρει*.

589. *ἔρεβος ὕφαλον*: *darkness under the sea*, i.e. under its surface; *the nether darkness of the deep*.

590. *κυλίνδει, κτέ.*: *the wave (ὀϊδμα) rolls up the black sand from the lowest depths*. *Bl.* compares *Verg. Georg.* iii. 240, *ima exaestuat unda vorticibus, nigramque alte subjectat arenam*. Cf. also *Milton, Par. Lost*, vii. 212, "*A sea dark, wasteful, wild, Up from the bottom turned by furious winds And surging waves*."

591. *δυσάνεμον*: *wind-tossed*. *Hesych.* explains by *δυστάραχον*, *τὸ κακοῦς ἀνέμους ἔχον*. Cf. *Apoll. Rhod.* i. 593, *ἀκτὴν τ' αἰγιαλὸν τε δυσήνεμον*.

592. *ἀντιπλήγες*: *found only here*. Cf. *ἀκτὰ κυματοπλήξ*, *O. C.* 1241. *Beat-en in front*, i.e. the waves and the storm

## Ἀντιστροφή α.

ἀρχαῖα τὰ Λαβδακιδᾶν οἰκῶν ὀρώμαι  
 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',  
 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει  
 θεῶν τις, οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ  
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις,  
 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων  
 ἀμᾶ κοπὶς λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

595. W. φθιμένων.

600. W. τέτατο.

do not come from the side (*cf.* Hom. *Od.* v. 418, *ἡϊόνας παραπληγας*) but directly forward upon the shore. Or, acc. to Schn., *beaten again, i.e.* they feel the returning stroke of the waves; and so the latest descendants of the race feel beating against them the returning blows of the ancient ἀτη. — *στόνῃ, κτέ.*: and the headlands lashed by the waves resound with a groan.

593. ἀρχαῖα: from of old, as an ancient heritage; in the pred. — Λαβδακιδᾶν: limiting gen. with οἰκῶν.

594 f. I see the calamities of the race succeeding the calamities of those that are dead. The ills of Antigone followed after those of Oedipus, and Oedipus perished in consequence of the murder of Laius, his father.

596. Nor does one generation (by satisfying the anger of the gods) release another (succeeding generation). As, for example, Orestes, by the help of Athens, brought to an end the curse of the Tantalidae, and his descendants were prospered. γενεὰν and γένος have the same sense. *Cf.* νέκυν νεκρῶν in 1067. — ἐρείπει: sc. γενεῶν.

597. ἔχει λύσιν: = λύει. *Cf.* O. T. 560, οὐκ ἔρουναν ἔσχετε. *Aj.* 564, δυσμενῶν θήραν ἔχων. The subj. is γένος, ἀλλ' ἐρείπει θεῶν τις being parenthetic.

Others, not so well, supply θεός as subj.

599. Instead of a concessive or temporal clause, *though light, etc.*, or *when light, etc.*, we have a co-ord. const. αὖ makes the connection.

600. ἐσχάτας ρίζας: lit. last roots, ρίζα for branch, scion of the house. Antigone and Ismene were the last hope for the growth of the family. — ἐτέτατο φάος: *cf.* Phil. 830, τάνδ' ἀγλαν ἃ τέταται τανῦν. φάος is a figure freq. used for deliverance and hope. *Cf.* Hom. *Il.* xviii. 102, where Achilles says, οὐδέ τι Πατρόκλῳ γενόμεν φάος οὐδ' ἐτάροισιν τοῖς ἄλλοις. *Verg. Aen.* ii. 281, "O Lux Dardaniae."

601. κατὰ: belongs to ἀμᾶ. The Schol. explains καταμᾶ by περιρίζει καὶ ἐκκόπτει. — νῖν: i.e. τὴν ρίζαν.

603. κοπὶς: while the gods of the lower world are not represented with a scythe or sickle as a symbol of their functions (like our "Father Time" or "Death"), yet the figure is so natural that the expression *now down or cut off* is often said of the gods and of men. *Cf.* Aesch. *Suppl.* 637, Ἄρη τὸν περιζοῖοντα βροτοῦς. *Cf.* also Agam. 1655, τὰδ' ἐξαμῆσαι δόσσηρον θέρος. In Soph., *Fr.* 787, a μάκελλα is attributed to Zeus, and Eur. *Or.* 1398, has ξίφεσιν σιδηροῖσιν Ἄϊδα.



Στροφή β'.

605 τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατάσχοι,  
τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ πανταγρεὺς οὐτ'  
ἀκάματοι θέοντες μῆνες, ἀγήρως δὲ χρόνῳ  
610 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἶγλαν.  
τό τ' ἔπειτα καὶ τὸ μέλλον  
καὶ τὸ πρὶν ἐπαρκέσει

605. W. σὰν ἄν.

612 f. W. ἐπαρκέσαι νόμον. ὁ δ' οὐδὲν ἔρπει  
θνατῶν βίотος πάμπολις, ἐκτὸς ἄτας.

603. λόγου ἄνοις lit. folly of judgment. Cf. 99.

604. φρενῶν ἐρινύς: 'infatuation of mind'; explained in 622-624. ἐρινύς is the power which drives men into destruction. When one with eyes wide open freely goes to one's own death (as Antigone from her sense of duty), it appears to the mere looker-on like an infatuation inspired by some demoniac power, and that is ἐρινύς.

605. τεάν: Hom. and Dor. for σάν. Found also in *El.* 1091, τεῶν ἐχθρῶν, Aesch. *Sept.* 105, τεάν γὰν, and in a few more places. — κατάσχοι: can restrain. The potential opt. with ἔν omitted is Hom. Cf. *Od.* iii. 231, βεῖτα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σώσσει. *Il.* xxii. 348, οὐκ ἔσθ' ὅς σῃς γε κύνας κεφαλῇς ἀπαλάλκοι. Occasionally also in Att. Cf. Aesch. *Choeph.* 594, ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; Eur. *Alc.* 52, ἔσθ' ὅπως ἄλκηστις ἐς γῆρας μόλοι;

607. τάν: the oblique cases of the art. are used by the tragedians also as rels. — πανταγρεὺς: the all-catching, i.e. the one who seizes upon all. πανδαμῆτωρ is the Hom. epithet of sleep. ἀγρεὺς, hunter, is applied to several divinities and to things. The compound πανταγρεὺς is not found, but

παναγρεὺς is. Cf. παναγρεὺς Μοῖρης, Paulus Silentiarius, *Anth. Pal.* Similar to πανταγρεὺς are παντάρχεις, πανόπτης, κτέ.

608. ἀκάματοι: for the quantity of α, see on 339. — θέοντες: i.e. they run their course unwearying.

609. ἀγήρως: Zeus is represented also in art as a man in the full maturity of his powers. — χρόνῳ: dat. of means; a potentate whose power is untouched by age. With this noble description of the majesty of Zeus, Blackwell compares the sublime words of the Apostle Paul in 1 *Tim.* vi. 15, 16, ὁ μακάριος καὶ μόνος δυνάστης, ὁ βασιλεὺς τῶν βασιλευόντων, καὶ Κύριος τῶν κυριευόντων, ὁ μόνος ἔχων ἀθανασίαν, φῶς οἰκῶν ἀπρόσιτον.

611 f. τό τ' ἔπειτα κτέ.: these adv. clauses express duration. ἔπειτα of the time immediately following, μέλλον of the more distant future. The Schol. on *ἔφηρας καὶ ἔπειτα*, *Il.* xviii. 357, has τὸ δὲ ἔπειτα ἀντὶ τοῦ παραντίκα νῦν. Cf. Eur. *Iph. Taur.* 1284, τὰ τε πρῶτα τὰ τ' ἔπειθ' ἃ τ' ἐμελλε τυχεῖν. The present is called by the grammarians ὁ ἐνεστώς, tempus instans. We may transl. both in the present and in the future and in the past this law will be found to prevail. The expres-

νόμος ὃδ'· οὐδὲν ἔρπει  
θνατῶν βίῳτῳ πλημμελὲς ἐκτὸς αἵτας.

Ἀντιστροφὴ β.

615 ἃ γὰρ δὴ πολὺπλαγκτος ἐλπὶς πολλοῖς μὲν ὄνησις  
ἀνδρῶν,  
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·  
εἰδότι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις  
620 προσαύση. σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται·  
τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν  
τῷδ' ἔμμεν ὅτῳ φρένας  
θεὸς ἄγει πρὸς αἵταν.

vision is condensed like that in Dem. *De Corona*, § 31, ὑπὲρ οὗ καὶ τότε καὶ νῦν καὶ αἰεὶ ὁμολογῶ καὶ πολεμεῖν καὶ διαφείρεσθαι τούτοις.

613 f. *Nothing that is sinful touches the life of mortals without harm; i.e. all that is out of harmony (πλημμελὲς) with the sovereignty of Zeus, all ὄβρις, brings ruin to man's life. Cf. Plat., Laws, 731 d, τῷ δὲ . . . πλημμελεῖ καὶ κακῷ ἐφίεναι δεῖ τὴν ὀργήν.*

615. The reason (γὰρ) of the foregoing is not contained in the first sent., which stands instead of a concessive clause, *although hope, etc.*, but in πολλοῖς ἀπάτα. — ὄνησις: in the pred. So also ἀπάτα.

617. ἐρώτων: subjective gen. "The deception that is born of foolish desires gives to many men hope."

618. οὐδέν: obj. of εἰδότη; the subj. of ἔρπει is ἡ ἀπατῶσα ἐλπίς, i.e. ἡ ἀπάτη or ἡ ἔττη. W. and Bl. connect οὐδέν with ἔρπει, *nothing befalls a person aware before, etc.*, the sense of which is not at all clear.

620. προσαύση: προσαύω, scorch,

is found only here, though αἰώ and compounds with ἀν-, ἀφ-, ἐξ-, κατ-, and ἐν- occur. The same figure in Hor. *Od. II. 1, 7*, "incedis per ignes suppositos cineri doloso." Cf. also *Phil. 1260*, ἴσως ἂν ἐκτὸς κλαυμάτων ἔχους πόδα. For the omission of ἂν with πρὶν, see GMT. 67, 1, and 66, 4, n.

621. πέφανται: has been uttered. Cf. *Trach. 1*, λόγος ἔστ' ἀρχαῖος ἀνθρώπων φάvels.

622 ff. "Whom the gods would destroy they first make mad." Cf. *Theognis, 403 ff.*, πολλὰκι δ' εἰς ἀρετὴν σπεύδει ἀνὴρ, κέρδος δὲ χίμενος, ὅν τινα δαίμων πρόφρων εἰς μεγάλῃν ἀμπλακίην παράγει, καὶ οἱ ἔθηκε δοκεῖν ἃ μὲν ἦ κακά, ταῦτ' ἀγὰθ' εἶναι εὐμαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά. Milton, *Sams. Agon. 1683*, "So fond are mortal men, Fall'n into wrath divine, As their own ruin on themselves t' invite, Insensate left, or to sense reprobate, And with blindness internal struck."

622. ἔμμεν: this Hom. form occurs nowhere else in dramatic poetry.

625 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας. †

ὃδε μὴν Αἴμων, παίδων τῶν σῶν  
 νέατον γέννημ'· ἄρ' ἀχνύμενος  
 τῆς μελλογάμου τάλιδος ἦκει  
 μόρον Ἀντιγόνης,  
 ἀπάτας λεχέων ὑπεραλγῶν;

630

SIXTH SCENE. CREON. TWO SERVANTS. HAEMON.

Ἐπεισόδιον γ'.

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων  
 τῆς μελλονύμφου πατρὶ θυμαίνων πάρει;  
 ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

625. *πράσσει*: fares; in this sense commonly with some adv. or adj., instead of which we have here *ἐκτὸς ἄτας*. Cf. Ar. *Equit.* 548, *ἴν' ὁ ποιητὴς ἀπὶ χαίρων κατὰ νοῦν πράξας*. — *ὀλίγιστον χρόνον*: the very smallest space of time. — *ἄτας*: the repetition of this word (cf. 583) lends an impressive emphasis to the close of the ode.

626. *ὃδε*: see on 155.

627. *νέατον*: the latest born and the last to survive, since the older Megareus had given his life as a sacrifice. Cf. 1301 f.

628. *μελλογάμου τάλιδος*: intended bride. The adj. is not superfluous, and is formed like *μελλονύμφου* below.

629. *μόρον*: the accus. after *ἄχνυσθαι* is rare.

630. *ἀπάτας λεχέων*: the disappointment of his nuptials. *ἀπάτας* is gen. of cause.

631. Haemon comes from the city and enters at the right of the spectators. — *μάντεων*: i.e. better than a seer would tell us. The anticipation expressed by the Chorus is unpleasant to Creon; hence his impatient and sharp manner.

632. *τελείαν*: final, irrevocable. — *ἄρα μὴ*: can it be that . . . ? expressing doubt mingled with surprise. The emphasis falls on *θυμαίνων*, and the answer desired is *no*, but that feared is *yes*. Cf. *El.* 446, *ἄρα μὴ δοκεῖς λυτῆρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν*;

633. *τῆς μελλονύμφου*: obj. gen. with *ψῆφον*. See on 11. W. joins it, with *θυμαίνων* as gen. of cause.

634. *μὲν*: makes *σοὶ* emphatic; to you, in distinction from the citizens and Antigone. With *ἡμεῖς* supply *ἔσμεν*. — *πανταχῇ δρῶντες*: i.e. whatever we do. Cf. *Aj.* 1269, *ὡς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει*.

## ΑΙΜΩΝ.

635 πάτερ, σός εἰμι, καὶ σύ μοι γνώμας ἔχων  
 χρηστὰς ἀπορβοῖς, αἷς ἔγωγ' ἐφέβομαι.  
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος  
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

## ΚΡΕΩΝ.

οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,  
 640 γνώμης πατρώας πάντ' ὀπισθεν ἑστάναι.  
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς  
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,  
 ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,  
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.  
 645 ὅστις δ' ἀνωφέλητα φιλύει τέκνα,  
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους

646. W. πέδας.

635. Haemon begins the interview with filial submission, and hopes to persuade his father to change his views; still he gives an intimation of his real feeling by saying *if you have* (ἔχων) and *if you guide well* (καλῶς ἡγουμένου). Creon, however, takes both in the sense of *since you, etc.*

636. ἀπορβοῖς: *you direct (me)*. Some take this as an opt. of wishing, *may you direct me*; thus Haemon expresses himself with continued ambiguity.

637. ἀξίως: *worthily, properly*.

638. φέρεσθαι: depends on μείζων, like ἥσσω λαβεῖν, 439, and similar expressions. The Schol. explains by οὐδεὶς μοι προκριθήσεται γάμος τῆς σῆς ἀρχῆς.

639. γάρ: in the connection there is an ellipsis of something like *this is right, true*. — διὰ στέρνων ἔχειν: lit. *to have* (i.e. *to be*) *throughout one's breast*,

*i.e. thus ought one to think in one's heart*. What follows is explanatory of οὕτω and in appos. with ἔχειν.

641. τούτου οὐνεκα: anticipates the clauses ὥς... ἀνταμύνωνται... καὶ... τιμῶσιν.

642. κατηκόους: *obedient*. — φύσαντες ἔχειν: *that they may beget and have*. See on 22.

643. τὸν ἐχθρόν: their father's enemy is meant.

644. ἐξ ἴσου πατρί: *i.e. as the father does*. The sentiment here expressed finds ample illustration in Greek literature. To return good for good and evil for evil, to love friends and to hate enemies, was the commonly accepted rule of the ancient world.

646. τί ἄλλο: obj. of εἴποις, which takes a double accus. (εἰπεῖν τί τινα), τόνδε being the pers. obj.

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;  
μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς  
γυναικὸς οὐνεκ' ἐκβάλλης, εἰδὼς ὅτι

650 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,  
γυνή κακὴ ξύνευνος ἐν δόμοις. τί γὰρ  
γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;  
ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθης  
τὴν παῖδ' ἐν ᾿Αιδου τήνδε νυμφεύειν τινί.

655 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ  
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,  
ψευδῇ γ' ἐμαντὸν οὐ καταστήσω πόλει,  
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία  
ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει

648. W. δι' ἡδονήν.

659. W. τὰ συγγενή.

648. ὑφ' ἡδονῆς: under the influence of pleasure.

650. This is a chilling object of embrace. παραγκάλισμα is an instance of the freq. poetic use of an abstract for a concrete and a neut. for a personal subst. So κήδευμα (O. T. 85) for κηδεσ-τής, δύσθεον μίσσημα (El. 289). See on ἄλημα, 320.

651. γυνή: in appos. with τοῦτο, which conforms in gender to the pred. noun.—γάρ: Creon supports his admonition by a fact which the unwedded Haemon might know from his own experience in the relations of friendship. The bad wife is as harmful as a bad friend.

652. ἔλκος: ulcer. "Wife, friend, You hang like ulcers on me." Shirley's *Love's Cruelty*, iii. 4.

653. πτύσας: abs., = ἀποπτύσας, with loathing. ὥσει δυσμενῇ forms the second clause, hence τέ. Some join τέ with ὥσει, as in Epic usage, but this would be anomalous in Att. ὥσει

is found but once more in Soph., sc. El. 234, μάτηρ ὥσει τις πιστά.

654. νυμφεύειν τινί: "quanquam vulgo significat uxorem dare alicui tamen cum alibi tum hic et infra 816, Ἀχέροντι νυμφεύσω, valet uxorem dari alicui sive nubere alicui." Wund. The sarcasm is evident.

655. ἐμφανῶς: join with ἀπιστή-σασαν.

657. ψευδῇ γε: "if she has the boldness to disobey, I shall certainly not break my word to the state in failing to execute my threat of punishment."

658. πρὸς ταῦτα: in view of this, therefore.—ἐφυμνείτω κτέ.: let her invoke against me Zeus, who presides over kindred. For ἐφυμνείω, cf. 1305. The allusion is to what Antigone has said in 450 ff. See also 487.

659. The connection of thought is as follows: "I must punish her, for if I tolerate insubordination within

- 660 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους·  
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ  
 χρηστός, φανεῖται κὰν πόλει δίκαιος ὢν.  
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται  
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,  
 665 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.  
 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν  
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.  
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ  
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,  
 670 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον

669. W. brackets.

670. W. δόρους.

my house, then surely I shall be obliged to do so outside; for only he who treats his own kin justly (*i.e.* with severity when they do wrong) will also be just in the affairs of the state. The lawful ruler should be obeyed in all things. The man who obeys law and authority will make a good ruler and a good comrade in battle. Obedience to law on the part of both ruler and subject can alone save the state from the greatest of evils."

661. τοῖς οἰκείοισιν: neut. "Creon characteristically relies on commonplace maxims." Camp.

663. ὑπερβὰς: in his presumption, which shows itself in the two ways specified. Cf. ὑπερβασία, 605. — βιάζεται: acts in defiance of the laws. See on 59.

664. τοῦπιτάσσειν: obj. of νοεῖ.

666. στήσειε: we should regularly have ὃν ἂν στήσῃ. See GMT. 63, 4 b. The opt. makes the idea more general, *i.e.* if the state should appoint any one. Cf. O. T. 314, ἄνδρα δ' ὠφελεῖν ἀφ' ὧν ἔχοι τε καὶ δύναιτο, κάλ-

ιστος πόνος. Nauck thinks that the poet in this expression betrays the Athenian republican, who sympathizes with the political sentiment of his contemporaries; for Creon was ruler simply by virtue of hereditary right. — κλύειν: to obey.

667. τάναντία: *i.e.* μεγάλα καὶ ἔδικοι. Cf. Seneca, Med. 195, aequum atque iniquum regis imperium feras. The Schol. on Aesch. Prom. 75, δοῦλε, δεσποτῶν ἕκουε καὶ δίκαια κῆδικοι. What the proverb says of slaves Creon in the spirit of a despot applies to freemen.

668 f. τοῦτον τὸν ἄνδρα: *i.e.* the man who obeys. — ἄρχειν: "supply ἂν from ἂν θέλειν. The pres. inf. with ἂν is used instead of ἄρξειν, θελήσειν." Weckl. Solon's maxim was, ἄρχε πρῶτον μαθὼν ἄρχεσθαι.

670. δορός ἐν χειμῶνι: in the storm of battle. Cf. Eur. Phoen. 859, ἐν γὰρ κλύδωνι κείμεθα δορός Δαναϊδῶν. "Where danger threatens; I rejoice in the storm of spears." Ossian's Fingal, Bk. iii. Cf. Tempestas telorum.

μένειν δίκαιον κάγαθόν παραστάτην.  
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν·  
 αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους  
 οἴκους τίθησιν, ἥδε συμμάχου δορὸς  
 675 τροπὰς καταρρήγνυσι. τῶν δ' ὀρθομένων  
 σφίξει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.  
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,  
 κοῦτοι γυναικὸς οὐδαμῶς ἥσσητέα.  
 κρείσσον γάρ, εἶπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,

673. W. ἥδ' ἀναστάτους.

Verg. Aen. xii. 284. — **προσ τεταγμένον**: placed at his post.

671. **δίκαιον κτέ.**: a staunch and trusty comrade.

672. In the contrast drawn here between the results of ἀναρχία and πειθαρχία, Soph. may have had in mind the famous Elegiac of Solon, ὑποθήκη εἰς Ἀθηναίους, in which a similar contrast is drawn between δυσνομία and εὐνομία. Cf. Bergk's *Lyric Anthology*, Solon, Frg. 4 (13).

673. **πόλεις τε**: as though καὶ or τέ were to follow. So καὶ in 296. In αὕτη . . . ἥδε . . . ἥδε we have an instance of *anaphora* similar to τοῦτο . . . τόδε . . . τόδε in 296 ff. \*

674. **συμμάχου δορὸς**: of the allied spear, i.e. of allies in battle. Cf. Eur. *Herc. Fur.* 1185, σύμμαχον φέρων δόρυ.

675. **τροπὰς καταρρήγνυσι**: causes routs by breaking the ranks. *τροπὰς* is accus. of effect. See G. 169, n. 3; H. 714. Cf. Hom. *Il.* xx. 55, ἐν δ' αὐτοῖς ἔριδα ῥήγνυντο βαρεῖαν. Eur. *Suppl.* 710, ἔρρηξε δ' αὐδὴν. Our Eng., to break a hole. The thought is, insubordination leads to the defeat, not of the enemy, but of forces that are allied; auxiliaries do not avail against

want of discipline. — **τῶν ὀρθομένων**: of those who stand firm. Cf. Xen. *Cyr.* iii. 3. 45, εἰδὼς ὅτι οἱ μὲν νικῶντες σώζονται, οἱ δὲ φεύγοντες ἀποθνήσκουσιν μᾶλλον τῶν μενόντων. Others interpret, of those who are guided aright, i.e. the obedient, in allusion to ἀπορροῖς, 636. The Schol., τῶν ἀρχομένων.

676. **τὰ πολλὰ σώματα**: = τοὺς πολλοὺς. The more exact σώματα is used because the preservation of the body is esp. in mind.

677. **οὕτως**: so, as I have been saying. Creon now makes the application to the present situation. — **ἀμυντέα**: the plur. for the sing., a freq. use in adjs. and prons. — **τοῖς κοσμουμένοις**: what has been ordained, public order; neut. plur. See on 447. For the thought, cf. Thuc. iii. 67. 6, ἀμύναι τε τῷ τῶν Ἑλλήνων νόμῳ.

678. **γυναικός**: gen. with verb of inferiority. See G. 175, 2; H. 749.

679. **κρείσσον**: sc. ἐστίν. For this sentiment, so prevalent in antiquity, cf. 525. Eur. *El.* 930, καίτοι τόδ' αἰσχρὸν προστατεῖν γε δωμάτων γυναῖκα, μὴ τὸν ἄνδρα. — **ἐκπεσεῖν**: lit. to fall from, i.e. one's place; hence, to be defeated.

680 κοῦκ ἂν γυναικῶν ἥσσοιες καλοίμεθ' ἂν.

## ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,  
λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

## ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,  
πάντων ὅσ' ἔστι κτημάτων ὑπέρτατον.  
685 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε  
οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·  
γένοιτο μέντ' ἂν χᾶτέρῳ καλῶς ἔχον.  
σοὶ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα  
λέγει τις ἢ πρᾶσσει τις ἢ ψέγειν ἔχει.

680. ἂν . . . ἂν: opt. in a mild exhortation. See GMT. 52, 2, n.

681. μὲν: see on 498. — τῷ χρόνῳ: *by our age*. A similar use in 729. The Chorus may have in mind what Creon has said in 281. — κεκλέμμεθα: in the sense of *deceive*. So in 1218.

682. ὧν: i.e. λέγειν περὶ (τούτων, περὶ) ὧν λέγεις. The Chorus of venerable men cannot but approve what Creon has said about obedience and anarchy.

683. Haemon, like the Chorus, concedes that the general sentiments expressed by Creon are not to be disputed; but he places in opposition the public opinion, which sides with Antigone. Bl. observes that the distastefulness of the observations of Haemon is judiciously tempered and disguised by the dutiful and respectful feeling that pervades them. — φρένας: *wisdom, good sense*. The same meaning in 648, to which there is a covert allusion.

684. ὑπέρτατον: in appos. with φρέ-

νας, in gender agreeing with κτημάτων. Cf. 1050. For the thought, cf. Aesch. *Agam.* 927, τὸ μὴ κακῶς φρονεῖν θεοῦ μέγιστον δῶρον.

685. ὅπως σὺ μὴ λέγεις κτέ.: obj. of λέγειν. For ὅπως, see GMT. 78, 1. The use of μὴ may be due to the influence of the following opt. So Prof. Gildersleeve, *Amer. Jour. of Philol.* i. p. 51. See Kühn. 513, 3. — τάδε: the entire speech of Creon.

686. μήτε: with opt. of wishing. — λέγειν: the use of this word after λέγεις is pointed, as if Haemon meant, I will not *say* it, though I think it.

687. μέντ' ἂν = μέντοι ἂν. — χᾶτέρῳ: he refers, of course, to himself. — καλῶς ἔχον: sc. τι, *something that is well*. He means, *another may be found to have a sound opinion also* (as well as you).

688. σοὶ δ' οὖν κτέ.: *but, at any rate* (whether I have a good judgment or not), *I am naturally in a position to take note in your interest* (σοὶ) of, etc.



- 690 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ  
 λόγους τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·  
 ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,  
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,  
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ  
 695 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει,  
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς  
 πεπτῶτ' ἄθαρτον μήθ' ὑπ' ὠμῆστων κυνῶν  
 εἶασ' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινος·  
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν; *αὐτὸν εἰλπίει*  
 700 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις.  
 ἔμοι δὲ σοῦ πρᾶσσοντος εὐτυχῶς, πάτερ,

690. δεινόν: followed by the dat. of interest and the dat. of cause; *because of such words*. Cf. 391.

691. οἷς: for οἷοις, the exact correlative. — μὴ τέρψει: for μὴ with the indic., see GMT. 58, 3; H. 913. Bell. takes the rel. clause as a final one, and thus accounts for μὴ. But the people do not say these things in order that they may be reported to the king. Cf. 700. The sense of the entire passage is, the common citizen shuns your look because he entertains sentiments which you would not enjoy to hear uttered.

692. ὑπὸ σκότου: The Schol., λαθ-  
 ραίως. — ἔστι: = ἔξεστι.

693. οἷα: cognate accus., *what lament the city makes over*.

694. οἷς: (saying) that. What follows is the reported utterance of the citizens.

695. ἀπὸ: in consequence of. The occurrence of the triple sup. is worthy of notice.

696. ἥτις κτέ.: gives the reason for ἀπ' ἔργων κτέ. in the view of the citizens.

697. ἄθαρτον: pred. with ὀλέσθαι, which is not used of death alone. Or, with πεπτῶτα it may be directly joined with αὐτάδελφον. — μήτε: the rel. clause is causal, and we should expect ἥτις οὐκ εἶασεν ὀλέσθαι ἄθαρτον οὔτε . . . οὔτε; instead of this, the neg. is expressed alone with the inf., and it is μήτε, because in such clauses the reason may be expressed in the form of a cond., i.e., ὅς (δοῖς) μὴ = εἰ μὴ, equiv. to ὅτι οὐ. Cf. O. T. 1335, τί γὰρ ἔδει μ' ὀρᾶν ὅτ' ὀρῶντι μὴδὲν ἦν ἰδεῖν γλυκὺ; See GMT. 65, 4, and Rem.

699. ἥδε: i.e. such a one as this. — χρυσῆς: χρυσοῦς is applied to anything that is glorious or splendid. Cf. O. T. 158, χρυσέας ἐλπιδος.

700. ἐρεμνὴ: dark, secret, as ὑπὸ σκότου above. — ἐπέρχεται: sc. ἔμοι, repeating the idea of 692. Or, better, sc. πόλιν, goes on its way, spreads, through the city. Cf. ἐπιδράμη, 589. Aesch. Suppl. 560, λειμῶνα ἐπέρχεται ὄδωρ τὸ Νείλου.

701. σοῦ πρᾶσσοντος εὐτυχῶς: the poet might have used τῆς σῆς εὐτυχίας. Similar is σοῦ καλῶς ἡγουμένου, 638.

οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοις  
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;  
 705 μὴ νῦν ἐν ἡθος μῶνον ἐν σταντῷ φόρει,  
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.  
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ὤφθησαν κενοί.  
 710 ἀλλ' ἄνδρα, κεῖ τις ἦ σοφός, τὸ μαυθάνειν  
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.  
 ὀρᾶς παρὰ ρείθροισι χειμάρροισι ὅσα  
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσφίζεται.

706. W. κούδεν ἄλλο τοῦδ'.

702. *τιμιώτερον*: more valued.

703. *εὐκλείας*: gen. with the comp. For what greater delight have children than the renown of a prosperous father.

704. *πρὸς παίδων*: on the part of children. — *νῦν*: used in the sense of the illative *νῦν* by the poets *metri gratia*, like *ἄρα* for *ἔρα*. But many critics deny this.

705. *ἡθος*: sentiment, conviction. The more usual word would be *γνώμη* or *δόξα*.

706. *ὡς*: the rel. pron. *ῥ* would be the regular use. — *τοῦτο* is added because of the loose correlation of the clauses. — *ὀρθῶς ἔχειν*: in appos. with *ἡθος*.

709. *οὗτοι*: plur., because of the general notion in *ὅστις*. — *διαπτυχθέντες*: Schol., ἀνακαλυφθέντες, i.e. when we can thoroughly see through them. — *ὤφθησαν*: are found to be. Gnomic aor. Theognis, the elegiac poet, whose gnomic verses were familiar to the Athenian youth, says, 221 ff., *ὅστις τοι δοκεῖ τὸν πλησίον ἴδμεναι οὐδέν, ἀλλ'*

*αὐτὸς μῶνος ποικίλα δῆν' ἔχειν, κείνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ.*

710 f. Const., τὸ ἄνδρα μαυθάνειν πολλὰ καὶ τὸ μὴ τείνειν ἄγαν οὐδὲν αἰσχρόν (ἐστιν). — For *εἰ* with the subjv., see GMT. 50, n. 3. — *τείνειν*: in the sense of *be firm*. The metaphor in *τείνειν* naturally suggests what follows.

712. Haemon now unconsciously turns Creon's principles, inculcated in like manner by means of similes (473), against his father. Thus the spectator's attention is directed, as is frequently the case in ancient tragedy, to the hero's ignorance of his own character, by which the tragic conflict is chiefly developed. — *ρείθροισι*: the larger trees are found by the side of streams and in valleys. — *παρά*: makes an iambus, since in Soph. initial *ρ* lengthens a preceding vowel in the arsis. Cf. O. T. 847, *εἰς ἐμὲ ῥέπον*. O. C. 900, ἀπὸ ῥυτῆρος. — *ὅσα*: the correlative *τοσαῦτα* is to be supplied with *ἐκσφίζεται*.

τὰ δ' ἀντιτείνοντι' αὐτόπρεμν' ἀπόλλυται.  
 715 αὐτως δὲ ναὸς ὅστις ἐγκρατῇ πόδα  
 τείνας ὑπείκει μηδέν, ὑπτίοις κάτω  
 στρέφας τὸ λοιπὸν σέλμασιν ναυτίλλεται.  
 ἀλλ' εἰκε θυμοῦ καὶ μετάστασιν δίδου.  
 γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου  
 720 πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ,  
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·  
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ρέπειν, |  
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

718. W. ἀλλ' εἰκε μύθο.

714. κλώνας: note the antithesis: these save their branches, those are destroyed root and branch. For the image, cf. Webster's *Appius and Virginia*, p. 203 (iii. 2):—

"The bending willow, yielding to each wind,  
 Shall keep his footing firm, when the proud  
 oak,  
 Braving the storm, presuming on his root,  
 Shall have his body rent from head to  
 foot."

715. ναός: the gen. depends on πόδα. ποῦς is a rope, called "sheet," fastened to the lower corners of the sail, by tightening or relaxing which the force of the wind upon the vessel's sail is regulated. Cf. Eur. *Orest.* 705, καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ ἐβαψεν, ἔσση δ' αὖθις ἦν χαλᾷ πόδα. — ἐγκρατῇ: is used proleptically, i.e. ὥστε ἐγκρατῇ εἶναι, stretched so as to be taut.

716. ὑπείκει: refers back to 713. —μηδέν: this neg. is used because the sent. is indef.

717. στρέφας κάτω: sc. τὴν ναῦν.

718. εἰκε: give way, yield. This remark is pointed after Haemon has used ὑπείκει twice. — θυμοῦ . . . δίδου: and grant a change of temper, i.e. give up your anger. The position of καὶ is unusual, unless we take θυμοῦ with both εἰκε and μετάστασιν; yet cf. Ar. *Acharn.* 884, τῷδε κῆπιχάριτται τῷ ξένῳ. Some prefer to take θυμοῦ with εἰκε alone, draw back from your anger; but μετάστασιν alone is too vague. Cf. Eur. *Androm.* 1003, οὐδέ νιν μετάστασις γνώμης ὀνήσει.

719. κάπ' ἐμοῦ: from me also.

720. πρεσβεύειν: i.e. πρεσβύτερον εἶναι, Lat. antiquius esse. The inf. clause that follows is the subj.

722. εἰ δ' οὖν: sc. μὴ τοιοῦτος ἐφυ. — φιλεῖ: see on 493. — ταύτῃ: adv.

723. Const., καλὸν (ἐστί) καὶ τὸ τῶν εὖ λεγόντων μανθάνειν. Cf. 1031 f. The sentiment may have been borrowed from Hes. *Op.* 293 ff., οὗτος μὲν πανάριστος ὃς αὐτῷ πάντα νοήσῃ φρασσάμενος, τὰ κ' ἔπειτα καὶ ἐς τέλος ἦσιν ἀμείνω· ἐσθλὸς δ' αὖ κακείνος ὃς εὖ εἰπόντι πίθηται.

## ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
725 μαθεῖν, σέ τ' αὖ τοῦδ'. εὖ γὰρ εἴρηται διπλῇ.

## ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαξόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;

## ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,  
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν.

## ΚΡΕΩΝ.

730 ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;

## ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

## ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιαῦδ' ἐπείληπται νόσφ';

## ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

724. εἰκός: sc. ἐστίν. — εἰ: the Chorus says εἰ, as in 681, acc. to the respectful manner of subjects.

725. μαθεῖν: sc. αὐτοῦ, Haemon. — σέ: Haemon. — εἴρηται: impers.

726. τηλικοῖδε... τηλικούδε: shall we indeed who are so old be taught forsooth by one of this age, i.e. by such a youngster as he is? A similar sarcasm is contained in Plato's *Apol.* 25 d, τί δῆτα, ὦ Μέλητε; τοσούτον σὺ ἐμοῦ σοφώτερος εἰ τηλικούτου ὄντος τηλικούδε ὢν; For the force of καί, see on 554.

728. μηδέν, μή: the Schol. interprets by μηδὲν διδάσκου δὲ μὴ δίκαιόν ἐστὶ σοὶ μανθάνειν. This would account for the use of the negatives.

729. τὸν χρόνον: see on 681. — τάργα: the facts. Haemon means the truth of his plea, in distinction from his person.

730. ἔργον: Creon sharply takes up τὰ ἔργα, but with a slightly altered meaning. Is it a duty, etc.? — ἀκοσμοῦντας: like ἄκοσμα in 660.

731. οὐδέ: not even, antithetic to ἔργον. "I would not even urge, much less do the deed," or perhaps better (with Kvičala) to take οὐδέ as simply continuing the statement of Creon, (no, it is not a duty,) and I would not urge, etc.

732. τοιαῦδε: i.e. τῇ ἀκοσμῇ. Cf. ἀκοσμοῦντας above.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙΜΩΝ.

735 ὅρῳς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος;

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοὶ χρὴ με τῇσδ' ἄρχειν χθονός;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἑνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

734. ἡμῖν: *pluralis majestatis*, in connection with the sing. ἐμέ. Cf. 1092, 1195. — ἀμὲ: i.e. & ἐμέ.

735. ὥς, ὥς: *how* (with εἴρηκας), as (with νέος). So ὥς occurs twice in the same sent. with different meaning in *O. T.* 922, ὥς ὀκνοῦμεν βλέποντες ὥς κυβερνήτην. — ἄγαν νέος: sarcastic allusion to 726 f. With the Athenian it was a matter of course that the final decision of state policy lay with the people. But even the kings of the Heroic age were guided by the views of the most respected members of the community and of the army, and, as we see in *Hom.*, were influenced by public opinion. Now, for the first time, Haemon loses his temper as he sees his last hope depart with Creon's refusal to heed the voice of the people.

736. ἄλλω, ἐμοί: *dat. of interest*. Cf. *Aj.* 1366 f., Ἄγ. πᾶς ἀνὴρ αὐτῷ

πανεῖ. *ΟΔ.* τῷ γὰρ με μᾶλλον εἰκὸς ἢ 'μαυτῷ πανεῖν; The question in 736, it will be observed, is not quite the same as in 734, where Creon asks, "What right have the people to dictate to me?" Here he asks, by way of excuse for his passion, "Whose wishes am I to consult in ruling this land if not my own?"

737. "That is no state, no community, that is composed of *one* man." Cf. *Cic. de Rep.* iii. 3, "unius erat populus ipse. Ergo ubi tyrannus est, ibi...dicendum est plane nullam esse rempublicam." Others interpret ἀνδρός ἐσθ' ἑνός as *gen. of possession*. Cf. *Phil.* 386, πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων. The next verse, 738, fits this much better than the interpretation of W., given above.

739. "You would make an excellent king of a deserted land." Similar use

ΚΡΕΩΝ.

740 ὄδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἵπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἔξαμαρτάνονθ' ὀρώ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜΩΝ.

745 οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν. *trample*

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΑΙΜΩΝ.

οὐ τὰν ἔλοις ἦσσω γε τῶν αἰσχροῶν ἐμέ.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.

of *καλῶς* γε in Eur. *Med.* 504, *καλῶς* γ' ἂν δέξαιτο μ' οἴκοις, ὧν πατέρα κατέκτανον.

740. He means that Haemon is all the while secretly defending Antigone.

742. *O, base villain, to come into conflict with your father!* For διὰ δίκης, μάχης, ἔχθρας κτέ. τινὲς ἰέναι, γίγνεσθαι, see G. 191, IV. 1; H. 795 d. "From this point the altercation becomes more violent, each laying hold upon the other's words, and seeking to turn them into ridicule, or to direct the edge of them against the other." Schn.

743. γάρ: (yes, I do) for.—οὐ: with

δίκαια, which Haemon uses with sarcastic reference to δίκης. δίκαια ἔξαμαρτάνοντα is modelled after ἀμαρτίαν ἀμαρτάνειν.

744. τὰς ἐμὰς ἀρχάς: my own authority.

745. σέβεις: abs.; you do not act the part of reverence, since you trample, etc. — τιμάς θεῶν: i.e. the rites of burial.

746. ὕστερον: the slave of. Cf. 680.

747. οὐ τὰν: i.e. οὐ τοὶ ἄν. The position of γέ shows that ἦσσω τῶν αἰσχροῶν together forms the antithesis to γυναικῶν ὕστερον. The thought un-

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς.

ΑΙΜΩΝ.

ἦδ' οὖν θανεῖται καὶ θανούσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ᾧδ' ἐπεξέρχει θρασύς ;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν ;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

ΑΙΜΩΝ.

751 βούλει λέγειν τι καὶ λέγων μῆδὲν κλύειν ;

ΚΡΕΩΝ.

756 γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.

W. retains the traditional order in 755-757.

derlying this utterance is, I defend her, not because she is my betrothed, but because she has done right.

750. οὐκ ἔσθ' ὥς: it cannot be that. Cf. Phil. 196, οὐκ ἔσθ' ὥς οὐ θεῶν του μελέτη, sc. πονεῖ. But ὅπως is more common in this phrase.—ἔτι: with ποτέ modifies γαμεῖς. Cf. Aj. 1093, οὐκ ἂν ποτ' ἄνδρα θαυμάσαιμ' ἔτι. Others take ἔτι with ζῶσαν.—ζῶσαν: ironical, i.e. you can marry her in Hades if you like. Cf. 654. This renewed threat is called forth by Haemon's mention of the gods of the nether world.

751. Haemon means that he will not survive the death of his betrothed. Creon, however, takes τινὰ as pointing

to himself. The indef. τίς is often used by way of euphemism to indicate a definite person. Cf. Aj. 1138, τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινι (i.e. σοί).

752. κάπαπειλῶν: even threatening. Haemon had before this made no threat.—θρασύς: pred. adj. See G. 138, n. 7; H. 619.

753. "What I am saying are not threats, but remonstrances against folly."

754. κλαίων: like οὐ χαίρων in 758.

757. βούλει λέγειν: cf. Hes. Op. 721, εἰ δὲ κακὸν εἴπῃς, τάχα κ' αὐτὸς μείζον ἀκούσῃς. El. 523, κακῶς σε λέγω κακῶς κλύουσα πρὸς σέθεν.

756. δούλευμα: see on 320.

## ΑΙΜΩΝ.

755 εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν.

## ΚΡΕΩΝ.

ἄληθες; ἀλλ' οὐ τόνδ' Ὀλυμπον, ἴσθ' ὅτι,  
χαίρων ἐπὶ ψόγοισι δεινάσεις ἐμέ.  
760 ἄγαγε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα  
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

755. In 754 Creon recklessly refuses all advice. Upon this refusal Haemon's response in 757 follows naturally. Then Creon rejoins in 756, "Yes, I do not wish to hear; desist, minion of a woman, from wheedling me." Since hereupon every further utterance on the part of Haemon is evidently useless, nothing is left him but to call this degree of stubbornness "loss of reason." "Were you not my father, I should have said (instead of the milder expression βούλει λέγειν τι κτέ.) that you are not in your right mind." This leads the rage of Creon to burst forth openly. In the traditional order it is impossible to understand how by far the harshest utterance of all (755) could be characterized by Creon with so mild a term as *κωτίλλειν*. And again, what is there in the comparatively calm expression of 757 that should so violently inflame his anger? From the order adopted we get also a much more suitable use of *κωτίλλειν*, which as a trans. verb can only mean *coax*, talk over with fair words. — *εἶπον*: with the inf. in the sense of *say* is unusual. This instance may be added to that given in GMT. 89, 1, n. 1. See also GMT. 15, 2, n. 3.

758. *ἄληθες*: indeed, really. Lat. *ita ne*. An ironical and indignant question. Cf. Shak. *Jul. Cæs.* iv. 3: *Bru.* "Away, slight man!" *Cæs.* "Is't possible?" — *τόνδ' Ὀλυμπον*: Creon raises his hand to heaven. — *οὐ*: without *μά*, as in *O. T.* 1088, *οὐ τὸν Ὀλυμπον ἀπείρων οὐκ ἔσει*, where also Olympus signifies heaven. For the accus., see G. 163, n. 2; H. 723.

759. *ἐπὶ ψόγοισι*: *ἐπὶ* expresses the accompanying circumstance of *δεινάζειν*, with reproaches, abusively. Cf. 556. Eur. *Troad.* 315, *ἐπὶ δάκρυσι καὶ γόοισι καταστένουσ' ἔχεις*. Others, *ἐπὶ* = *insuper*, like *O. C.* 544, *δευτέραν ἔπαισας ἐπὶ νόσφ' νόσον*. Haemon has thus far censured, but now, in his rage, also reproaches his father.

760 f. *ἄγαγε*: addressed to one of the two attendants (cf. 578), who goes into the palace to lead forth Antigone. — *τὸ μῖσος*: the hateful thing. The use of the abstract noun heightens the contempt. So Philoctetes says to Odysseus, *Phil.* 991, *ὦ μῖσος, οἷα κάξα-νευρίσκεις λέγειν*. — *κατ' ὄμματα κτέ.*: with great emphasis the king, in his passion, indicates proximity by the use of three expressions. So in *O. T.* 430, remoteness is expressed by *οὐ πάλιν ἄφορρος οἶκον τῶνδ' ἀποστραφεῖς ἔκει*;



ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,  
οὐθ' ἦδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ  
τοῦμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὄρων,  
765 ὥς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·  
νοῦς δ' ἐστὶ τηλικούτος ἀλγύσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών·  
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

770 ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς·

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν· εἴ γὰρ οὖν λέγεις.

762. ἔμοιγε : in emphatic position, and belongs only to the clause οὐθ' . . . πλησία.

764. τὸ κρᾶτα : found as a sing. only in Soph. (*Phil.* 1001, 1457, *O. T.* 263), *my head, me*. — ἐν ὀφθαλμοῖς : for the instrumental dat. Cf. 962, 1003. Epic fulness of expression.

765. ὥς . . . ξυνών : *that you may rave in the company of those of your friends who are willing (to endure it)*. There is in ὥς μαίνῃ an intentional reference to ὥς θνήσκῃ in 760 f. Haemon departs from the stage at the right of the spectators. He does not again appear. The actor who played this part now takes the rôle of the messenger.

767. τηλικούτος : i.e. of one so young. See on 728. — βαρύς : *portentous, desperate*. So in 1251. Cf. *Phil.* 1045 f., βαρύς τε καὶ βαρεῖαν δ' ξένος φάτιν τῇνδ' εἶπε.

768. δράτω, φρονεῖτω : "the asyn-

deton is well suited to the impetuosity of Creon's manner." Bl. — μείζον κτέ. : belongs to both verbs. — ἢ κατ' ἀνδρα : *than becomes a mere man*. ἄνθρωπος is the usual word in this phrase. Cf. *Aj.* 760 f., ὅστις ἀνθρώπου φύσιν βλαστῶν ἔπειτα μὴ κατ' ἀνθρώπον φρονῇ.

769. τά, τάδε : Soph. freq. uses the fem. dual forms of the art. and of prons. Yet cf. 561, *El.* 977, τῷδε τῷ κασιγνήτῳ. See G. 138, n. 5; H. 272a. That Creon should include *both* in his threat, and should speak in 577–581 of both as if they were to die, is a skilful touch of the poet in the portraiture of Creon's character. Creon is so much absorbed in maintaining his own prerogatives, and so blinded by his anger as to forget that Ismene is innocent of the deed (cf. 538–547).

770. ἄμφω : the position shows that it is the important word. For καί, see on 554.

771. μή : as if there might still be

## ΧΟΡΟΣ.

μόρφ δὲ ποίω καὶ σφε βουλευεῖ κτανεῖν ;

## ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' ἂν ᾗ βροτῶν στίβος  
 κρύψω πετρώδει ζῶσαν ἐν κατάρυχι,  
 775 φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς,  
 ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.  
 κἀκεῖ τὸν Ἄιδην, ὃν μόνον σέβει θεῶν,  
 αἰτουμένην που τεύξεται τὸ μὴ θανεῖν,  
 ᾗ γινώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι  
 780 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν.

775. W. ὅσον ἄγος.

some doubt about her having put her hand to the deed.

772. καί: further, also. "If she is to die, tell us further by what sort of a death." Cf. 1314. But W. and others take καί here, as in 770, with the pred.; in what way do you really, etc.? — σφέ: Antigone. See on 44.

773. ἂν ᾗ: from the general form of the rel. clause it appears that Creon has not yet any definite locality in mind. κατᾶρυξ (774) shows that he is thinking of some rocky cavern hewn out by men's hands. — βροτῶν: depends on ἔρημος.

774. πετρώδει ἐν κατάρυχι: Schol., ἐν ὑπογείῳ σπηλαίῳ. In 1100 κατᾶρυξ is used adj.

775. ἄγος: like the Lat. piaculum has the double sense of pollution and escape from pollution, i.e. expiation; in 256 the former, here the latter. So the libations in Aesch. Choeph. 154 are called ἄγος κακῶν ἀπότροπον. — ὡς: as (to be). The exact correlative would be ὅσον. Cf. Xen. Anab. iv. 8. 12, δοκεῖ τοσοῦτον χωρίον κατασχέειν ὅσον ἔξω

τοὺς ἐσχάτους λόχους γενέσθαι τῶν πολεμίων κεράτων. Cf. Hom. Il. xxii. 424, τῶν πάντων οὐ τόσσον δδύρομαι, ἀχνύμενός περ, ὡς ἐνός. The Schol. explains, ἔθος παλαιόν, ὥστε τὸν βουλόμενον καθειργνύναι τινά, ἀφοσιοῦσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπενδόνον κάθαρσιν τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῶ ἀναρεῖν, τοῦτο γὰρ ἀσεβές. The same view was held by the Romans. Plutarch, in his life of Numa, 10, speaks of this same custom when unfaithful Vestals were punished.

776. πᾶσα: i.e. the community of citizens in its entirety. "That no part of the state may suffer." More commonly taken in the sense of πάντως, ἅμπαν, as in O. T. 823, ἀρ' οὐχὶ πᾶς ἄναγνος;

777. μόνον σέβει: referring to her pious care for the burial of Polynices. Cf. 519.

778. ποῦ: no doubt. Ironical. — τὸ μὴ θανεῖν: the accus. after τεύξεται. See on 546.

779. ἀλλά: see on 552.

780. πόνος περισσός: see on 68.

## .Στάσιμον γ'.

ΧΟΡΟΣ.

Στροφή.

\*Ερως ἀνίκατε μάχαν, \*Ερως ὃς ἐν κτήμασι πίπτεις,  
 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις.  
 785 φοιτᾷς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς,  
 καί σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς  
 790 οὐθ' ἀμερίων σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν.

785. W. φοιτᾷς θ.

781. The ode marks the close of another act of the play. Creon, without yielding to the entreaties of his son, retires into the palace, whence he reappears at 882. Antigone is about to appear on her way to her tomb. The ode celebrates the victorious power of Eros. The disobedience of Haemon, against his own interest, is due to the might of love. The god of love was not represented in the classic period as a child (our Cupid). The Eros of Praxiteles is in the bloom of youth, ὡραίος, or ἀνδρόπαις.

782. μάχαν: accus. of specification. — ἐν κτήμασι: proleptical. Love makes men his bondsmen when he falls upon them. Cf. Eur. Hipp. 625, \*Ερως δ' κατ' ὀμμάτων στάζεις πόθον, εἰσάγων γλυκεῖαν ψυχαῖς χάριν οὐς ἐπιστρατεύσῃ. So Lucian, Dial. Deor. vi. 3, makes Hera say to Zeus, σοῦ μὲν πάνν οὗτός γε δεσπότης ἐστί, καὶ δῶκε κτήμα καὶ παιδιὰ τοῦ \*Ερωτος σύ γε.

784. ἐννυχεύεις: makest thy couch upon. Cf. Hor. Od. IV. 13, 7, Cupido ... Chiae pulcris excubat in

genis. Phryn. 8, λάμπει δ' ἐπὶ πορφύρεαις παρησί φῶς ἔρωτος. Pind. Nem. viii. 2, \*ὦρα . . . παρθενίοις . . . ἐφίλοισα γλεφάροις. Milton, L'Allegro, 29, 30, "Such as hang on Hebe's cheek, And love to live in dimple sleek."

785. ὑπερπόντιος: pred. Cf. El. 312, μὴ δόκει μ' ἂν θυραῖον οἰχνεῖν. Led by Aphrodite, Paris sought Helen across the sea, and Menelaus pursued with an army.

786. ἀγρονόμοις αὐλαῖς: i.e. ταῖς νεμομέναις αὐλαῖς ἀγρῶν. Cf. O. T. 1103, τῷ (sc. Λοξίῳ) γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι. So Aphrodite sought out Anchises in his shepherd's hut.

787. σέ: obj. of φύξιμος used act. Cf. Aesch. Agam. 1090, στέγην συνίστορα πολλὰ κακὰ.

789. σέ γε: emphatic repetition. Cf. Phil. 1116, πότμος σε δαιμόνων οὐδὲ σέ γε δόλος ἐσχε. O. T. 1098 ff., τίς σε, τέκνον, τίς σ' ἔτικτε . . . ἢ σέ γ' εὐνάτειρα Λοξίου;

790. ἔχων: sc. σέ, i.e. \*Ερωτα. "He who has thee as his master," for we can say ὃ πόθος ἔχει με as well as ἔχων τὸν πόθον.

## Ἀντιστροφή.

σὺ καὶ δικάϊων ἀδίκους φρένας παρσπᾶς ἐπὶ λῶβα,  
 σὺ καὶ τόδε νείκος ἀνδρῶν ξύναμιμον ἔχεις ταραξας.  
 795 νικᾷ δ' ἐναργῆς βλεφάρων ἡμερος εὐλέκτρον  
 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς  
 800 θεσμῶν· ἄμαχος γὰρ ἐμπαῖζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη γὼ καὐτὸς θεσμῶν

791. ἀδίκους: i.e. ὥστε ἀδίκους εἶναι.

792. ἐπὶ λῶβα: either to outrage, as Haemon was led to treat his father shamefully, or better with most edit. in a subjective sense, to (their) ruin. Under the influence of Eros good men become bad.

794. ξύναμιμον: for ξυναίμιον, by what is technically called enallage (exchange), a common figure of syntax. Cf. 862, ματῶναι λέκτρον ἄται for ματῶναι κτῆ. Phil. 1123, πολιᾶς πόντου θινός. — ἔχεις ταραξας: see on 22.

795, 796. ἡμερος βλεφάρων νύμφας: desire of the eyes for the bride. Subj. and obj. gen. As love is awakened by beauty, and beauty is observed with the eyes, the poet uses instead of ἀνδρός the more specific βλεφάρων, as in O. C. 729, ὁμμάτων φόβον. Or, perhaps better, as many take it, the flushing love-glance of the eyes of the bride. For the two gens., cf. 929, 930, and O. C. 669, τᾷσδε χώρας τὰ κράτιστα γὰς ἔπαυλα. — "The modern poet speaks of love as 'engendered in the eyes, with gazing fed'; the ancients rather spoke of an influence passing from the eyes of the beloved to the soul of the lover. Desire was viewed as an emanation from the object." Camp.

798. πάρεδρος κτῆ.: seated by the side of the great laws in authority. That

is, Eros exerts influence on the minds of men, hindering or aiding their decisions. In the present instance Eros overrides in the mind of Haemon the duty of filial obedience. For πάρεδρος, cf. Pind. Ol. viii. 21, Διὸς ξενίου πάρεδρος θέμις. Eur. Med. 843, ἔρωτας τᾷ σοφίᾳ πάρεδρος παντοίας ἀρετᾶς ξυνεργούς. O. C. 1382, Δίκη ξένεδρος Ζηνὸς ἀρχαῖος νόμοις. Some take ἐν ἀρχαῖς in the sense of in the counsels of princes. θεσμῶν prob. refers to the laws of nature and of the gods, such as filial obedience, patriotism, piety.

799. ἄμαχος: in the pred.; unconquerable. Dale translates, Matchless in might, In sport like this fair Venus takes delight, and quotes Hor. Od. I. 33, 10 ff., Veneri, cui placet impares Formas atque animos sub juga aënea Saevo mittere cum joco.

801 f. Antigone is led by the attendant through the door of the women's apartment, and appears for the last time. In allusion to Haemon, whom Eros has led from the path of obedience, the Coryphaeus says, "I too am in danger of trespassing the θεσμοί," in so far as he compassionates Antigone, who is condemned by the king. — θεσμῶν ἔξω φέρομαι: said in a general sense, and explained by ἵσχειν . . . δακρύων.

805 ἔξω φέρομαι τὰδ' ὀρώων, ἴσχειν δ'  
οὐκέτι πηγὰς δύναμαι δακρύων,  
τὸν παγκοίτην ὅθ' ὀρώ θάλαμον  
τήνδ' Ἀντιγόνην ἀνύτουσαν.

SEVENTH SCENE. CREON. ANTIGONE. TWO SERVANTS OF CREON.

Ἑπεισόδιον δ'.

ANTIGONH.

Στροφή α.

ὀράτ' ἔμ', ὦ γὰς πατρίας πολῖται, τὰν νεάταν ὁδὸν  
στείχουσιν, νεάτον δὲ φέγγος λεύσσουσαν ἀελίου,  
810 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει  
τὰν Ἀχέροντος

802. τὰδ' ὀρώων: repeated in 80' ὀρώ.  
— δ': elision is common at the end of anapaestic verse. Cf. 817, 820.

804. τὸν παγκοίτην θάλαμον: the chamber where all must lie. "The implied contrast between the fate of Antigone and her intended bridal recurs repeatedly throughout the latter part of the play." Camp.

805. ἀνύτουσαν: see on 231. Cf. O. C. 1562, ἐξάνοσαι τὰν παγκευθῆ κάτω νεκρῶν πλάκα.

806-882. Κομμός. The ancients honored the dead with a dirge. Antigone must chant her own lamentation. The first strophe and antistrophe consist mainly of glyconics, which are a favorite verse for expressing lament. Antigone compares her fate with that of Niobe. The response of the Chorus, that Niobe is a goddess, and that to share her fate is glorious, Antigone looks upon as a mockery of her distress. Hence the second

strophe and antistrophe express still more gloomy feeling, indicated by syncopated choreic verses of varying length. Antigone feels deserted by the living and gives a moment's painful reflection to the horrible fate of her entire family.

808. νεάτον: adv.; for the last time. Cf. Eur. *Troad.* 201, νεάτον τεκέων σώματα λεύσσω.

810. κοῦποτ' αὖθις: sc. ὄψομαι. Cf. *Aj.* 856, σὲ δ' ἡμέρας σέλας προσενέπω πανύστατον δὴ κοῦποτ' αὖθις ὕστερον. — παγκοίτας: that puts all to rest; or, as in 804, intr. See App.

812. Ἀχέροντος: cf. Hom. *Od.* x. 513, ἐνθα εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσι. — ἀκτάν: accus. of limit of motion after ἄγει.

814. Here first Antigone, after having discharged her holy task, gives utterance to the more gentle and womanly feelings of her nature. Not until now do we learn that Haemon

ἀκτάν, οὐθ' ὑμεναίων ἔγκληρον, οὐτ' ἐπὶ νυμφείους  
815 πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

## ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'  
ἐς τόδ' ἀπέρχει κεῦθος νεκύων,  
οὔτε φθινάσω πληγεῖσα νόσοις  
820 οὔτε ξιφείων ἐπίχειρα λαχοῦσ',  
ἀλλ' αὐτόνομος ζῶσα μόνη δὴ  
θνητῶν Ἀΐδην καταβήσει.

was dear to her heart, and do we see how painful was the sacrifice that she paid to duty. — ἔγκληρον: the Schol. explains by μέτοχον. The ὑμεναῖοι were sung to the accompaniment of flutes at marriage processions, and in honor of both the bridegroom and the bride. — ἐπὶ νυμφείους ὕμνος: refers to the ἐπιθαλάμιον, which was sung by a chorus of maidens, in honor of the bride alone, after the wedding-feast and in the house of the bridegroom. Cf. Theocr. 18. 3, πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο.

815. ὕμνησεν: the finite verb is used instead of some turn of expression corresponding to ἔγκληρον after the preceding οὔτε.

816. Ἀχέροντι: not dat. of place but of indir. obj. Cf. 654. The thought that she is to be the bride of death recurs several times under different forms. Cf. 891, 1205. So Shak. *Romeo and Juliet*: "I would the fool were married to her grave" (iii. 5); "Death is my son-in-law, Death is my heir; my daughter hath he wedded" (iv. 5).

817. "The Chorus makes that very fact a matter of consolation which Antigone has just lamented, namely, that she is going down to Hades alive." Schn.

820. ξιφείων ἐπίχειρα: recompense of the sword, i.e. death by the sword. In O. C. 1678, it is said of the death of Oedipus, βέβηκεν; ὡς μάλιστα' ἂν εἰ πόθος λάβοις. τί γάρ; ὅτε μήτ' Ἀρης μήτε πόντος ἀντέκυσεν.

821. αὐτόνομος: the Schol., ἰδίῃ καὶ καινῷ νόμῳ. It is explained by μόνη θνητῶν ζῶσα. In response to this, Antigone refers to the similar case of Niobe. Many take it in the more usual sense of *by your own free choice*. Cf. 875. This also agrees with the first part of the Schol., μετ' ἐλευθερίας τεθνήξῃ.

822. Ἀΐδην καταβήσει: this repetition of ἀπέρχει κατέ. heightens the effect.

823. Niobe, the daughter of Tantalus, boasted that she had more children than Leto, she having seven sons and seven daughters, while the goddess had but one each. On the complaint of Leto, Apollo slew the sons and Artemis the daughters, and Niobe herself was transformed into a rock on Mount Sipylus. On this mountain is still to be seen, in the side of a cliff of yellow limestone, a huge form which, as seen from a distance, resembles a woman sitting in mournful attitude, with dark face, dark

ΑΝΤΙΓΟΝΗ.

Ἀντιστροφή α.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν  
825 Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν <sup>ivy</sup>κισσὸς ὡς ἀτενὴς <sup>stone</sup>πετραία  
βλάστα δάμασεν, καὶ νῦν ὄμβροι τακομέναν, <sup>melting</sup>  
ὡς φάτις ἀνδρῶν,

arms folded over her breast, and white garments. Originally a freak of nature, the parts of this rock-formation below the head were later shaped into the form of a human body, and the parts at the side hewn away terrace-fashion—the whole presenting the image of a divinity (prob. Cybele) of Asia Minor. Over this rock the water drops and trickles. The fate of Niobe has been the theme of epic, lyric, and tragic poetry. The death of the children was represented in sculpture by Scopas. The Niobe group in the Uffizi gallery at Florence is probably a copy, in its main features, of the work of Scopas, dating from the Roman period. For the myth, cf. Hom. *Il.* xxiv. 602 ff.; Ovid *Met.* vi. 310 ff.

824. *Φρυγίαν*: Mount Sipylus is in Lydia, but the more extended and vague use of the name Phrygia, found in Hom., was borrowed by other Greek and by Roman writers. Cf. Strabo, xii. 571.—*ξέναν*: from Antigone's point of view, because as the wife of Amphion, king of Thebes, Niobe had lived many years in that city.

825. *Ταντάλου*: sc. *daughter*.—*ἄκρῳ*: the figure itself is, however, not on the summit of the mountain, but in the middle of a cliff. Yet so also Ov. *Met.* vi. 311, says, *fixa cacumine montis*. Cf. Sen. *Agam.* 373, *stat nunc Sipyli vertice summo flebile saxum*.

826. *τάν*: here a rel. pron. See G. 140, n. 5; H. 275 D.—*κισσός*: her transformation into stone is poetically represented as a rocky growth, *πετραία βλάστα*. As the ivy envelops a tree with tight clinging clasp, so as to cover it from view and to bring it under its power (*δάμασεν*), so the stone grew about Niobe. In *δάμασεν* and *κατευνάξει* below there is an allusion to ἀλλ' Ἀχέροντι νυμφεύσω, 816; that is, as the stone embraced Niobe, so the god brings me to the stony bridal chamber of death.

828. *ὄμβροι*: sc. *λείπουνσι*, from *λείπει* below.—*τακομέναν*: *melting away, pining away*. This word is the more appropriate here, because it is applicable in its physical sense to snow. Sen. *Agam.* 374, *et adhuc lacrimas marmora fundunt antiqua novas*. The marvellous phenomenon of the eternal weeping was combined with the explanation. The snow does not remain long upon Mount Sipylus, and the duration of the weeping is expressed by the phrase, *ὄμβροι χιῶν τ' οὐδαμὰ λείπει*. The water which trickles down from the ridge of the mountain over the figure arises from and is supplied by the rains and the melted snow, and never fails. *ὀφρύς* and *δεῖράς* are alike applicable to a mountain and to a human being. So in Eng., *foot* of a mountain, *brow* of a hill, *head* of a bay.

829. *φάτις*: sc. *ἔστιν*.

830 χιών τ' οὐδαμὰ λείπει, <sup>wet</sup> τέγγει δ' ὑπ' ὀφρύσι <sup>heir</sup> παγκλαύτοις  
 δειράδας· ἧ με δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

835 ἄλλα θεός τοι καὶ θεογεννῆς,  
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.  
 καίτοι φθιμένῳ τοῖς ἰσοθέοις  
 ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ANTIGONH.

Στροφή β.

οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων,  
 840 οὐκ οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον;

834. W. *θεογενῆς*.

836 ff. W. καὶ τῷ φθιμένῳ μέγ' ἀκούσαι  
 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν  
 ◯— ◯— ◯— ◯— ◯—  
 ζῶσαν καὶ ἔπειτα θανούσαν.

832. ἧ ὁμοιοτάταν: *most like to her*.

834 f. ἀλλά: *sc. Νιόβη ἐστὶ*. — *θεογεννῆς*: she was the daughter of a Pleiad, and Tantalus, her father, was the son of Zeus. In these verses the Chorus is understood to administer a reproof to Antigone for presuming to compare herself with a goddess. "Still," they say, "it is a great thing for one who is dead to have it said of him that he shared in the lot of those who are the equals of the gods."

837. ἔγκληρα λαχεῖν: *to receive as his lot that which is shared or inherited*. ἔγκληρος is either *act.*, *sharing in*, as in 814, or *pass.*, *allotted, inherited*, as in Eur. *Herc. Fur.* 468, ἔγκληρα πεδία τὰμὰ γῆς κερκτημένος. Here *pass.*, *that which is allotted to the equals of gods*. The *inf. λαχεῖν* is the

*subj. of ἐστὶν* to be supplied. — ἀκούσαι: *to hear said of one's self*, like the Lat. *audire*. Cf. Xen. *Anab.* vii. 7. 23, μέγα (ἐδόκει εἶναι) εὖ ἀκούειν ὑπὸ ἐξακισχιλίων ἀνθρώπων.

838. γελῶμαι: the Chorus has misinterpreted the motive that leads Antigone to liken her fate to that of Niobe. She has in mind only the external likeness of their horrible doom, and not, as the Chorus seems to take it, any moral resemblance of character and destiny. Hence, οἴμοι γελῶμαι.

840. οὐκ: *belongs only to the partic.* — οἰχομέναν: *σχεσθαι* has the time of the *pf.* and often the *secondary* sense of *be dead*. Cf. *Phil.* 414, ἀλλ' ἢ χούτος οἴχεται θανάων, where θανάων is *pleonastic*.



ὦ πόλις, ὦ πόλεως πολυκτῆμονες ἄνδρες·  
 ἰὼ Διρκαῖαι κρήναι  
 845 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὕμμι·  
 ἐπικτῶμαι,  
 οἷα φίλων ἄκλαυτος, οἷοις νόμοις  
 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταυνίου·  
 850 ἰὼ δύστανός γ', οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσι  
 μέτοικος, οὐ ζῶσω, οὐ θανοῦσιν.

ΧΟΡΟΣ.

Στροφή γ'.

προβᾶσ' ἐπ' ἔσχατον θράσους

850. W. ἰὼ δύστανος, οὐτ' ἐν βροτοῖς.

843. πολυκτῆμονες: *opulent*, and hence *eminent*, *noble*.

844. The stream of Dirce is formed by several abundant springs near the grove of Demeter and Core. See on 105.

845. εὐαρμάτου: see on 149.

846. ἔμπας κτέ.: *I take you at any rate as my witnesses*.—ὕμμι: Aeol. form; found in tragedy only here and in Aesch. *Eum.* 620.

847. οἷα . . . ἔρχομαι: the sent. depends on ξυμμάρτυρας as if ξυμμαρτυρῶ had preceded. οἷα is pred. adj. instead of an adv.—φίλων: with ἄκλαυτος. For the gen. after adjs. compounded with a privative, see G. 180, n. 1; H. 753. Cf. 1035; Aj. 910, ἀφρακτος φίλων. Trach. 685, τὸ φάρμακον ἔκπυρον ἀκτίνος τε θερμῆς ἄδύκτον.

848. ἔργμα: Schol. περιφράγμα; an enclosure. So Aesch. *Choeph.* 154, πρὸς ἔργμα (variant ἔρυμα) τόδε, of the grave of Agamemnon. From ἔργω, Att. εἶργω or εἰργω. The same idea in περιπτύξαντες, 886, as in ἔργμα. The tomb consists of a rocky vault, the en-trance to which is walled up or blocked up by layers of stone. See on 1204 f. Transl., *the mound-like enclosed vault of a strange tomb*.—ποταυνίου: *unheard of*, since only νεκροὶ ἐν τάφῳ τίθενται.850. Cf. Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις οὐτ' ἐν ζῶσιν κρινόμενα, χωρὶς δὴ τίνα τῶνδ' ἔχουσα μοῖραν. Sen. *Oed.* 949, via, qua nec sepultis mixtus et vivis tamen exemtus erres. In lamenting it is natural to repeat the same thought in varied terms of expression. Cf. 813, 881, 917, 1310. Eur. *Suppl.* 966, ἄπαις ἄτεκνος after οὐκέτ' εὐτεκνος, οὐκέτ' εὐπαις (955). The text as it stands is not free from objections. There is no proper antithesis between βροτοῖσιν and νεκροῖσι. See the App. for further discussion.

853 ff. Advancing to the highest pitch of audacity, thou hast fallen violently against the lofty seat of justice. The Chorus uses this expression because Antigone in 451 has appealed to Δίκη, and means to say that in her daring defiance of the king's author-

ὕψηλὸν ἐς Δίκας βάθρον  
 855 προσέπεσες, ὦ τέκνον, πολύ.  
 πατρώων δ' ἐκτίνεις τιν' ἄθλον.

ANTIGONH.

Ἀντιστροφή β'.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,  
 860 πατρός τριπόλιστον οἶκτον, τοῦ τε πρόπαντος  
 ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν.  
 ἰὼ ματρῶαι λέκτρων  
 865 ἄται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρου  
 ματρός,

ity she has fallen into punishment. So, in substance, W. and most edit. But the interpretation of Kvičala, adopted by Bell, commends itself: *advancing to the highest pitch of daring, upon the lofty pedestal of justice, thou hast fallen far down, i.e., by discharging the high command of justice with greatest daring thou art plunged into ruin.* This view of the passage is favored by the Schol., *βουλομένη θσιὸν τι δρᾶν περὶ τὸν ἀδελφόν, τὰ ἐναντία πέπονθας*, as also by the fact that the Chorus nowhere else plainly condemns Antigone, but expresses sympathy for her, and that no reference is made by Antigone in what follows to the condemnation which the usual interpretation implies. — *βάθρον*: the pedestal on which the image of justice is imagined to rest. Cf. Plat. *Phaedr.* 264 b, *καὶ πάλιν εἶδεν αὐτὴν μετὰ σωφροσύνης ἐν ἄγνῳ βάθρῳ βεβῶσαν.* O. T. 865, νόμοι ὑψηλότες.

856. The conflict with the ruler, by which Antigone comes to her fate, has arisen in consequence of inherited woe. Cf. 2, 583, 871. Eur. *Herc. Fur.* 983, *ἐχθρὰν πατρώων ἐκτίνων.*

858. *μερίμνας*: accus. plur. after *ἔψαυσας*. Cf. 961, and see on 546.

860. *πατρός* κτλ.: the thrice-repeated tale of my father's woe. *οἶκτον* in direct appos. with *μερίμνας*. W. takes *πατρός* and *πότμου* below as obj. gen. after *μερίμνας*, and *οἶκτον* in appos. with the effect implied in *ἔψαυσας μερίμνας*, comparing Aesch. *Agam.* 225, *ἔτα θυτὴρ γενέσθαι θυγατρός, πολέμῳ ἀρωγὰν*. — *τριπόλιστον*: from *πολίζειν*, a parallel form of *πολεῖν* = *turn*. Cf. Pind. *Pyth.* vi. 2, *ἔρουραν Χαρίτων ἀναπολίζομεν.* Phil. 1238, *δὲς ταῦτ' ἀβούλει καὶ τρις ἀναπολεῖν μ' ἔπη*; *τρι* = *πολύ*. Cf. *τρισάθλιος*, O. C. 372; *τριπάλτων πημάτων*, Aesch. *Sept.* 965; *τρίλλιστος*, Hom. *Il.* viii. 488.

862. *Λαβδακίδαισιν*: see on 593. "The dat. in explanation of *ἀμετέρων*, instead of the gen. Clearer than the gen. with so many gens. preceding, and with an 'ethical' force: 'the lot that fell on us.'" Camp.

863. *ματρῶαι* κτλ.: for *ἄται ματρῶων λέκτρων*. See on 793. *O calamities resulting from my mother's nuptials.*

864 f. *The couch of my ill-fated mother shared by my father, her own*

οἷον ἐγὼ ποθ' ἂ ταλαίφρων ἔφην.  
 πρὸς οὓς ἄραϊος, ἄγαμος, ἅδ' ἐγὼ μέτοικος ἔρχομαι.  
 870 ἰὼ δυσπότημων ἰὼ γάμων κασίγνητε κύρσας,  
 θανὼν ἔτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

Ἀντιστροφή γ'.

σέβειν μὲν εὐσέβειά τις,  
 κράτος δ' ὅτ' κράτος μέλει  
 παραβατὸν οὐδαμῇ πέλει,  
 875 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

870. W. ἰὼ ἰὼ κάσις δυσπότημων γάμων κυρήσας.

offspring. Oedipus was at the same time husband and son of Iocasta. Cf. O. T. 1214, γάμον τεκνοῦντα καὶ τεκνούμενον. — αὐτογέννητα: instead of αὐτογεννήτη, is another instance, like ματρῶναι above for ματρῶν, of poetic enallage of epithets. — πατρί: is governed by κοιμήματα, a verbal subst. Cf. Plat. Theæt. 168 c, τῷ ἐταίρῳ σου εἰς βοήθειαν.

866. οἷον: W. makes refer to δῖαι and κοιμήματα. But the reference is more natural to the latter word alone, or to the parents, who are referred to again in οὓς below. Here the use of οἷος rather than ὅς adds pathos, i.e. "from such as they had I birth." For the gen., see on 38.

867. ἀραϊος: an adj. of three endings, but the tragedians often use such adjs. with one ending for the masc. and fem. Cf. ἀνόσιον νέκυν, 1071; ἄμβροτε Φάμα, O. T. 158.

868. αἶε: here; so τήνδε, 805.

869. δυσπότημων: the mention of her departure to her parents reminds Antigone of the dead Polynices, except for whose unfortunate marriage alliance with the daughter of Adrastus

the expedition against Thebes would not have been undertaken, and the consequent fate of Polynices and herself might not have come to pass.

871. θανών: cf. Trach. 1163, ζῶντά μ' ἔκτεινεν θανών (Nessus slew Hercules). El. 808, Ὀρέστα φίλταθ', ὥς μ' ἀπώλεσας θανών.

872. σέβειν: sc. κράτος from the second clause. Cf. El. 929, ἡδὺς οὐδὲ μητρὶ δυσχερής. But by supplying this word the antithesis indicated by μὲν . . . δέ is not so well brought out, and the connection of 875 is not so good, as when we take σέβειν abs. (cf. O. T. 897). Thus the sense is, to reverence is one form of piety (τὸς = a kind of), i.e. as you did in performing the rites of burial for your brother; but there is another matter to be thought of. So the Schol., εὐσεβὲς μὲν τὸ σέβειν τοὺς ἀποθανόντας.

873. κράτος: i.e. the authority of government. — μέλει: belongs. Cf. O. T. 377, Ἀπόλλων φ' τάδ' ἐκπράξει μέλει.

875. αὐτόγνωτος ὀργά: self-willed temper. αὐτόγνωτος is equiv. to ἡ αὐτῇ γινώσκει, which of itself determines freely and without external compulsion.

## ANTIGONH.

## Ἐπιδόξ.

ἄκλαντος, ἄφίλος, ἀνυμέναιος ταλαίφρων ἄγομαι  
τάνδ' ἐτοίμαν ὁδόν·

οὐκέτι μοι τόδε λαμπάδος ἱρόν  
880 ὄμμα θέμις ὀρᾶν ταλαίνα·  
τὸν δ' ἐμὸν πότμον ἀδάκρυτον  
οὐδεὶς φίλων στενάζει.

## ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν,  
ὡς οὐδ' ἂν εἰς παύσαιτ' ἄν, εἰ χρεὶή λέγειω;  
885 οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφεῖ  
τύμβω περιπτύξαντες, ὡς εἴρηκ' ἐγώ,  
ἄφετε μόνην, ἔρημον, εἴτε χρῆ θανεῖν,  
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγγη. <sup>πομπή</sup>

879. W. ἱερόν.

876. ἄκλαντος: i.e. without the customary funeral lamentations. A parallel triplet of adjs. occurs in O. C. 1221, ἀνυμέναιος, ἄλυρος, ἄχορος.

878. τάνδ' ἐτοίμαν ὁδόν: over the way that is here appointed.

879 f. λαμπάδος ἱρόν ὄμμα: i.e. the sun. Cf. Eur. Med. 352, ἡ 'πιούσα λαμπὰς θεοῦ.

880. θέμις: sc. ἐστίν, which is freq. omitted in such phrases. Cf. Lat. fas est.

881. ἀδάκρυτον: pred., anticipating οὐδεὶς στενάζει. Cf. ἀδίκους, 791.

883. Creon, who has returned to the scene during the last lament of Antigone, speaks now in passionate anger the fatal word of command to his attendants. Const., ἄρ' ἴστε ὡς, εἰ χρεὶή λέγειν αἰοιδὰς . . . οὐδ' ἂν εἰς παύσαιτ' ἄν; Soph. has the uncontracted form αἰοιδὰς only here; in trimeter it is found in Eur. Troad. 1245, Cycl. 40.

884. χρεὶή: if it were allowed. Cf. O. C. 268, εἰ σοι τὰ μητρὸς καὶ πατρὸς χρεὶή λέγειν.

885. οὐκ ἄξετε: addressed to the attendants. Equiv. to an imv., and therefore easily connected with ἄφετε. Cf. O. T. 637, οὐκ εἰ σὺ τ' οἴκους σὺ τε, Κρέων, κατὰ στέγας; Dem. in Mid. § 116, οὐκ ἀποκτενεῖτε; οὐκ ἐπὶ τὴν οἰκίαν βαδιεῖσθε; οὐχὶ συλλήψεσθε;

886. περιπτύξαντες: cf. Eur. Phoen. 1357, τειχέων περιπτυχαί. The exact phrase is ὁ τύμβος περιπτύσσει, but the act is poetically transferred to the guards who conduct her to her tomb and close its still open side.—εἴρηκα: sc. in 774.

887. χρῆ: Schol. χρῆζει καὶ θέλει. See L. and S. s.v. χράω (B) III. 2.

888. τυμβεύειν: intr. only here. Many verbs in -εύειν, e.g. νυμφεύειν, πρεσβεύειν, χωλεύειν, are both trans. and intr.

ἡμεῖς γὰρ ἀγνοὶ τοῦπὶ τήνδε τὴν κόρην·  
890 μετοικίας δ' οὖν τῆς <sup>ἀν</sup>ᾧ στερήσεται.

## ANTIGONH.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς  
οἴκησις αἰείφρουρος, οἷ πορεύομαι  
πρὸς τοὺς ἐμ<sup>αι</sup>αντῆς, ὧν ἀριθμὸν ἐν νεκροῖς  
πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·  
895 ὧν λοισθία ἔγ<sup>ώ</sup> καὶ κάκιστα δὴ μακρῷ  
κάτεμι, πρὶν μοι μοῖραν ἐξήκειν βίου.  
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσω τρέφω  
φίλῃ μὲν ἦξεν πατρί, προσφιλῆς δὲ σοί,  
μῆτερ, φίλῃ δὲ σοί, κασίγνητον κάρα·

889. ἀγνοὶ τοῦπὶ: *guiltless so far as pertains to*. τό is accus. of specification. Cf. Eur. Alc. 666, τέθηκα γὰρ δὴ τοῦπὶ σέ. Hec. 514, ἡμεῖς δ' ἄτεκνοι τοῦπὶ σέ. Creon disclaims all responsibility for the fate of Antigone; not, however, simply because he has altered the penalty from stoning to that of immurement.

890. οὖν: *at all events*. — μετοικίας τῆς ἀν<sup>ω</sup>: Schol. τὸ μέθ' ἡμῶν ἀν<sup>ω</sup> οἰκεῖν. Cf. 1224, εὐνῆς τῆς κάτω. Phil. 1348, τί με, τί δὴτ' ἔχεις ἀν<sup>ω</sup> βλέποντα κοῦκ ἀφῆκας εἰς Αἴδου μολεῖν;

891. τύμβος: the nom. for the voc. See G. 167, 2, x. While Antigone utters this pathetic lament she turns to go to her tomb. — νυμφεῖον: cf. 1205.

892. αἰείφρουρος: *ever-guarding*, i.e. everlasting, an epithet appropriate to the grave, for so she regards the cavern in which she is to be immured.

894. Φερσέφασσα: *Φερσέφαττα*, Ag. Rss. 671. *Φερρεφάττης* is found in an inscription upon a priest's throne in the theatre of Dionysus at Athens.

895. λοισθία: pred. adj. in agreement with the subj. ἐγώ. Ismene is not counted by her, because she had renounced, in the view of Antigone, all obligations to her family. Cf. 941. Similarly Electra says that she dies without parents (cf. El. 187, ἄτις ἀνευ τοκέων κατατάσκομαι) because her mother is ἀμήτωρ. — κάκιστα δὴ: because innocent, in the bloom of youth, and buried alive. — μακρῷ: Schol. πολῷ.

896. πρὶν . . . ἐξήκειν βίου: *before my allotted time of life has expired*.

897. ἐν ἐλπίσιν τρέφω: *I cherish it among my hopes*. Soph. is partial to the use of τρέφω for ἔχω. Cf. 660, 1089.

898 f. φίλῃ, προσφιλῆς, φίλῃ: in anaphora similar, not always identical, words are often used by the poets. Cf. El. 267, ὅταν ἴδω . . . εἰσίδω δὲ . . . ἴδω. O. T. 133, ἐπαξίως γὰρ φοῖβος, ἀξίως δὲ σύ.

899. κασίγνητον κάρα: the Schol. and most edit. refer this to Eteocles. But this emphatic and affectionate appellation, at the close of a sentence

900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ  
 ἔλουσα <sup>καὶ δ' αὖ</sup> κακόσμησά κάπιτυμβίους  
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι. <sup>χαίρει</sup>  
 καίτοι σ' ἐγὼ τίμησα τοῖς φρονούσιν εὖ.  
 905 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφην,

905. W. brackets 905-914, through νόμῳ.

that involves a climax, would not of itself, without addition of the name, be understood to refer to Eteocles, who is quite remote from the interest of the play. Besides, Polynices is addressed by the same terms in 915 (supposing that verse to be genuine), and in 870 *κασίγυντε* also, without any further designation, refers to Polynices.

900. *ὑμᾶς*: refers strictly only to the parents. To Polynices applies properly only *ἐπιτυμβίους χοὰς ἔδωκα*, but these libations were counted as a kind of substitute for the complete rites indicated by *λούειν* and *κοσμεῖν*.

901. *ἔλουσα κτέ*: not in exact agreement with the details narrated in the *Oedipus Tyrannus* and *Oedipus Coloneus*, both of which plays were written later than the *Antigone*. For in those plays Antigone is still a child when Iocasta dies (*O. T.* 1511), and the body of Oedipus is buried by no human hand (*O. C.* 1656 ff., 1760 ff.). The poet follows in this play probably the older form of the myth.

902. *νῦν δέ*: these words do not introduce a contrast, but a climax: "This is my consolation in death, that not only by you, my parents, because I have discharged towards you my filial duty, I shall be welcomed in Hades, but also and especially shall I be dear to you, Polynices, because

now I am reaping death as the reward of my piety towards you."

904. *τοῖς φρονούσιν*: in the view of the wise. — *εὖ*: separated from *ἐτίμησα*, and at the end of the verse is emphatic. Cf. *O. C.* 642, ὦ Ζεῦ, διδοίης τοῖσι τοιοῦτοισιν εὖ.

905 ff. This passage has been held by W. and many other editt. to be spurious, for the following reasons: (1) From its close resemblance to the story told by Hdt. iii. 119, of the wife of Intaphernes, who, in reply to the offer of Darius to release from death any one whom she might choose of her male relatives, including her husband, preferred her brother. (2) From its inconsistency with the character of Antigone and the context. Antigone everywhere maintains that the burial of one's kin is an unqualified and sacred duty; she would accordingly have buried also a husband and child, had she had any. To this it may be replied: (1) The story of Hdt. may have suggested this passage to the poet, but does not prove these lines to be an interpolation. So in *O. C.* 338 f. there is an allusion to a description given by Hdt. ii. 35. And, again, this passage is one of the best attested in Soph., since it is cited in *Arist. Rhet.* iii. 16. (2) Antigone, so far from contradicting what she had said before with reference to the sacredness of

οὐτ' εἰ πόσις μοι καθανὼν ἐτήκετο,  
 βία πολιτῶν τόνδ' ἂν ἡρόμην πόνον.  
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;  
 πόσις μὲν ἂν μοι καθανόντος ἄλλος ᾦν,  
 910 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἡμπλακον· *mis*  
 μητρὸς δ' ἐν Ἰαίδου καὶ πατρὸς κεκευθότου  
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστωι ποτέ.  
 τοιῶδε μέντοι σ' ἐκπροτιμήσας ἔγω

the duty of burial, only emphasizes this thought the more by showing that a violation or neglect of this duty in the present case is without remedy; for there can be no substitute for a brother as there might be for husband or children. What she really would do were she wife or mother, needs not be taken account of. That the passage is somewhat in the sophistical vein may be a matter of regret, but is not a sufficient reason for rejecting it. See App. for additional remarks.

906. ἐτήκετο : had been wasting away, i.e. going to dissolution from exposure to the sun and the air. The same thought must be supplied to complete 905, sc. εἰ τέκνον καθανὼν ἐτήκετο.

907. βία πολιτῶν : it is true that Antigone has said in 509 and elsewhere that the citizens are at heart in sympathy with her. Now, however, when all is to succumb to the behest of authority, and when she regards herself as ἄκλαντος, ἀφίλος, the expression βία πολιτῶν is not at all strange. — ἂν ἡρόμην : would I have taken upon myself.

908. For the sake of what principle pray do I say this? A self-interrogation, as in O. C. 1308, τί δῆτα νῦν ἀφ' ἐγμήνης κυρῶ;

909. καθανόντος : must agree with the gen. of πόσις to be supplied; a hard const. The omission of the pers. or dem. pron. or of a general or indef. subst. in the gen. abs. is not unknown. Cf. O. T. 629, οὕτοι κακῶς γ' ἀρχοντος (sc. σοῦ). Xen. Cyr. iii. 3. 54, ἰόντων εἰς μάχην. Bell. makes the gen. depend on ἄλλος in the comp. sense, like ἕτερος. Cf. ἄλλα τῶν δικαίων, Xen. Mem. iv. 4. 25. The partic. supplies the prot. to ἂν . . . ᾦν.

910. τοῦδ' ἡμπλακον : cf. Eur. Alc. 418, γυναῖκας ἐσθλῆς ἡμπλακες, of the dead Alcestis. τοῦδε refers to παῖς, i.e., she combines both suppositions, the loss of her first husband and of his child.

911. κεκευθότου : intr. The gen. abs. is causal.

912. The expression is a strange one. Instead of saying, "therefore no brother can ever spring up for me again," she says, "there is no brother who, etc." — ἂν βλάστωι : the opt. with ἂν in a general rel. clause, equiv. to a fut. indic. See GMT. 52, 2, x.

913. σί : Polynices, as is plain from κασίγνητον κἀρα, 915. — τοιῶδε νόμῳ : she means the principle just stated. — ἐκπροτιμήσας : having honored in preference to (all others). This compound is not found elsewhere.

νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν *do wrong?*  
 915 καὶ δεινὰ τολμᾶν, ᾧ κασίγνητον κάρα.  
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν  
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου  
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς·  
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἡ δύσμορος  
 920 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς,  
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;  
 τί χρή με τὴν δύστηνόν <sup>unhappy</sup> ἐς θεοὺς ἔτι  
 βλέπειν, τίν' αὐδᾶν ξυμμάχων, ἐπεὶ γε δὴ  
 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην; *κτᾶω.*

916. *ἄγει*: i.e. he orders to be led; but, as the Schol. observes, this is more expressive than *κελεύει ἔχειν*. — *διὰ χερῶν λαβὼν*: *seizing me with his hands*. *διὰ*, as in 1258. Cf. *O. C.* 470, *δι' ὁσίων χερῶν θιγών*. Aesch. *Suppl.* 193, *ἔχουσαι διὰ χερῶν*.

917 f. The accumulation of adjs., as in 852, is pathetic.

918. Electra laments in similar strain. *El.* 164, *ἄτεκνος, ἀνύμφευτος αἰὲν οἰχνῶ*. — *παιδείου τροφῆς*: *the rearing of children*. That maidens should utter such regrets was not offensive to the taste of the ancients, who regarded marriage as the only proper destiny of woman, and *γνησίων παίδων σπορά* as the object of marriage.

919. *ἔρημος πρὸς*: *deserted on the part of, by*.

920. *κατασκαφάς*: i.e. *τύμβον*. Cf. Aesch. *Sept.* 1008, *θάπτειν γῆς φίλαις κατασκαφαῖς*. *Ibid.* 1038, *τάφον γὰρ αὐτῇ καὶ κατασκαφάς ἐγὼ . . . μηχανήσομαι*.

921 f. *ποίαν . . . δίκην; τί χρή*: "the suddenness of these transitions is very expressive of the agitation of Antigone's mind. Her fate leads her

even to doubt the providence of the gods, but not to admit that she has done wrong." Camp. — All these laments and reflections intensify Antigone's sacrifice of herself to her sense of duty, and make her a more real human character. — *ποίαν*: more emphatic here than *τίνα*; as if she asked indignantly, "What sort of right of the gods can it be that I have violated for which I am to suffer this penalty?"

923. *τίν' αὐδᾶν ξυμμάχων*: *what one of allies to invoke*. The gen. is used perhaps in order to make it clear that men are referred to, since *ξύμαχον* might have been interpreted to mean a god. Antigone may have both human and divine allies in mind, and then the gen. of the whole is needed. She certainly feels that she has been abandoned by both.

924. *δυσσέβειαν*: a quality or an action is freq. mentioned instead of the praise and reward or the blame and punishment attaching to it. So here, *the charge or blame of impiety*. Cf. *El.* 908, *εὐσέβειαν ἐκ πατρὸς θανόντος οἶσει*. Eur. *Med.* 218, *δύσκληαν ἐκτῆσαντο καὶ βῆθυμιαν*.



925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,  
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·  
εἰ δ' οἶδ' ἁμαρτάνουσι, μὴ πλείω κακὰ  
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

930 ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ  
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσι  
κλαύμαθ' ὑπάρξει βραδυτήτος ὕπερ.

925 f. "If the gods regard this right (sc. that I though pious am thought impious), I would confess, having been taught by my suffering (acc. to the maxim *πάθος μάθος*), that I have done wrong." That she does not seriously believe this is shown by the following *ἐκδίκως*. In similar strain the Chorus in *O. T.* 896, εἰ γὰρ αἱ τοιαῖδε πράξεις τίμαι (with the gods), τί δεῖ με χορεύειν; For *συγγιγνώσκω* = *confess, grant*, cf. *Plat. Laws*, 717 d; *Hdt.* i. 45; iv. 126. For the mixed cond. sent., see *GMT.* 54, 1. — ἐν θεοῖς: *Lat.* apud deos, i.e. in their opinion. Cf. 1242.

926. παθόντες: the use of the masc. in place of the fem. is common in tragedy where a woman speaks of herself in the first pers. plur. So *Electra* says of herself, *El.* 399, πεσούμεθ', εἰ χρὴ, πατρὶ τιμωρόμενοι.

927. οὔτε: *Creon*. See on 10. — μὴ πλείω: i.e. as many, as καὶ in the next verse shows. A similar turn is found in *Phil.* 794, πῶς ἂν ἄντ' ἐμοῦ τὸν ἴσον χρόνον τρέφοιτε τήνδε τὴν νόσον; *Trach.* 1038, τὰν δὲ ἐπίδομι πεσοῦσαν αὖτως, δὲ αὖτως, ὅς μ' ἔλεσεν.

928. καί: makes the comparison

more close. — ἐκδίκως: *Schol.* ἔξω τοῦ δικαίου.

929 f. ἔτι: *Antigone* remains unchanged; she has neither confessed that she has done wrong nor succumbed through fear. — ἀνέμων ῥιπαί: forms one idea (cf. 137); *ψυχῆς* depends on it. *Wild tempests of the soul.* Cf. *Aj.* 616, τὰ πρὶν ἔργα χερσὶν μεγίστας ἀπετᾶς. Cf. "A gust of the soul, i' faith it overset me." *Coleridge's Remorse*, ii. 1. — τῶν αὐτῶν αὐταί: see on 13.

930. γε: adds emphasis to τήνδε. A different nature from hers would have yielded.

931. τούτων: gen. of cause. He makes the attendants accountable for the imprecation of *Antigone*, an opportunity for which was given by their delay.

932. κλαύμαθ' ὑπάρξει κτέ.: an implied threat similar to *κλαίων φρενώσεις*, 754. — ὕπερ: on account of. The last syllable of *ὑπερ* is here made long. The use of the *syllaba anceps* is allowed by *Soph.* and *Eur.* at the close of an anapaestic verse when there is a change of *dramatis personae*. Cf. *Eur. Med.* 1396, ΜΗ. μένε καὶ γῆρας. *IA.* δ τέκνα φίλτατα.

## ΑΝΤΙΓΟΝΗ.

οἶμοι, θανάτου τοῦτ' ἐγγυτάτω  
τοῦπος ἀφίκεται.

## ΧΟΡΟΣ.

935 θαρσεῖν οὐδὲν παραμυθοῦμαι,  
μὴ οὐ τάδε αὐτῇ κατακυροῦσθαι.

## ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστρ' πατρῶν  
καὶ θεοὶ προγενεῖς,  
ἄγομαι δὴ κοῦκέτι μέλλω.  
940 λεύσσετε, Θήβης οἱ κοιρανίδαι,  
τὴν βασιλειδῶν μούνην λοιπὴν,

939. W. δὴ γὰρ κοῦκέτι μελλῶ.

933. The attendants seize Antigone. The Chorus no longer see hope (935), and assent to the view expressed, as in 576.—θανάτου: gen. after ἐγγυτάτω. See G. 182, 2; H. 757.—τοῦτο τοῦπος: i.e. the threat of Creon to the attendants.

935. θαρσεῖν: the subj. to be supplied is σέ.—οὐδὲν: by no means.

936. μὴ οὐ: for the double neg., see G. 283, 7; H. 1034.—αὐτῇ: in this way, i.e. as you have said.—κατακυροῦσθαι: be ratified, realized. The inf. without regard to time, referring to the fut. See GMT. 15, 2, n. 3.

937. γῆς Θήβης: the domain of Thebes embraced also rural districts and smaller towns. Cf. O. C. 668, πατρῶν ἄστρ' γῆς ἔχει. For the double gen., cf. 929 f.

938. προγενεῖς: ancestral. It corresponds to πατρῶν. The ancient and

venerated patron gods of the state are meant.

939. μέλλω: do I delay. Cf. Phil. 1256, ταῦτ' ὅδ' ὄψει δρῶντα κοῦ μέλλοντ' ἔτι.

940. οἱ κοιρανίδαι: ye princely men. The members of the Chorus are called ἄνακτες in 988. This word stands in connection with βασιλειδῶν, implying that the scions of the land, ought to have protected the daughter of the βασιλεύς, since she was closely connected with them. οἱ, the art. with the appos. (κοιρανίδαι) of the voc., like τὸ φάος, 100.

941. βασιλειδῶν: of the royal house. Cf. Plat. Critias, 116 c, ἐγέννησαν τὰ τῶν δέκα βασιλειδῶν γένος. Suidas has the gloss βασιλείδης· ὁ τοῦ βασιλέως.—μούνην: Ion. for μόνην. She counts Ismene no longer. See on 896.

οἷα πρὸς οἶον ἀνδρῶν πάσχω,  
τὴν εὐσεβίαν σεβίσασα.

### Στάσιμον δ'.

ΧΟΡΟΣ.

Στροφή α.

ἔτλα καὶ Δανάας οὐράνιον φῶς  
945 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς.  
κρυπτομένα δ' ἐν τυμβήρῃ θαλάμῳ κατεζεύχθη.

942. οἷα πρὸς οἶον: cf. *Aj.* 557, δείξεις ὅσος ἐξ οἴου (πατρὸς) ἐτράφη. *Trach.* 995, ἱερῶν οἶαν οἶων... χάριν.

943. *Having honored (the duty of) piety.* The assonance of the Greek is noticeable.

944. While Antigone is conducted to her "chamber of death," the Chorus chant this hymn of condolence, whose strains fall upon her ear as she departs. Her fate is compared with that of Danae, of Lycurgus, and of Cleopatra, against whom alike, though they, like her, were of royal birth, the omnipotent force of Destiny prevailed. — To Cleopatra two strophes are devoted, *χαριζόμενος τοῖς θεαταῖς*, since she was of Athenian race; to Danae and Lycurgus but one each. — The musical effect of this ode is heightened by the repetition of words and sounds, as if they were echoed back, such as *κερτομίοις*, 956, 962; *κατεζεύχθη ζεύχθη*, 947, 955; *μανίας μανίαις*, 958, 961; *ἀρατὴν ἀραχθέντων*, 972, 975; *ἁλῶν ἁλαστροῖσιν*, 974. — The story of Danae here alluded to is that Acrisius, king of Argos, had been warned by an oracle that if his daughter Danae should ever give birth to a son he should receive his death at this son's hands. Where-

fore, he confined her in a *θάλαμον χαλκοῦν ἐν τῇ αὐλῇ τῆς οἰκίας κατὰ γῆς* (cf. *turris aënea*, *Hor. Od.* III. 16, 1), the foundations of which, it was believed, were still to be seen at Argos in the time of Hadrian. Cf. *Pausan.* ii. 23. 7. But Zeus penetrated the roof in a shower of gold, and begat from Danae Perseus. A beautiful version of this story is to be found in William Morris's *The Earthly Paradise*, under the title of "The Doom of King Acrisius."

945. ἀλλάξαι: to exchange, i.e. for the gloom of the prison. Cf. *Eur. Hec.* 483, ἀλλάξας Ἀἴδα θαλάμους. — δέμας: the person of Danae; a poetic paraphrase. Cf. 205. σῶμα is also thus used. Cf. *Trach.* 908, οἰκετῶν δέμας. *Eur. Med.* 1108, σῶμα ἤλυθε τέκνων. — χαλκοδέτοις: "so called because the masonry was lined with brazen plates, secured by nails, such as are said to have been found in the *Thesaurus of Mycenae*." Schn. See Schliemann's *Mycenae*, p. 44.

946 f. The point of the comparison with the fate of Antigone is contained in the words *κρυπτομένα...κατεζεύχθη*. — *κατεζεύχθη*: *κατὰ* strengthens the notion, i.e. completely, securely, as in *κατακτείνειν, κατακόπτειν, κτλ.*

καίτοι καὶ γενεῇ τίμιος, ὦ παῖ, παῖ,  
 950 καὶ Ζηνὸς ταμιεύσκε γονὰς χρυσορύτους.  
 ἀλλ' ἂ μοιριδία τις δύνασις δεινὰ·  
 οὐτ' ἂν νῶ ὄλβος οὐτ' Ἀρης, οὐ πύργος, οὐχ ἀλίκτυποι  
 κελαιαὶ νᾶες ἐκφύγοιεν.

Ἀντιστροφή ἁ.

955 ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,  
 Ἰδωνῶν βασιλεύς, κερτομίους ὀργαῖς,

948. καί: both, correl. with the καί below. — τίμιος: sc. ἦν. Because descended from Danaus, the grandson of Poseidon. — παῖ παῖ: pathetic repetition.

949. ταμιεύσκε: she treasured up, as a ταμίς does the treasure of a state or temple. The Hom. iterative ending -σκον occurs in tragedy only three times more: παύεσκε, 963; ἔσκεν, Aesch. Pers. 656; κλάεσκον (in tri-meter), Aesch. Frg. 305.

950. χρυσορύτους: the common form is χρυσόρρυτος, but cf. χρυσόραπτις, Pind. Pyth. iv. 178; χρυσορόου, Eur. Bacch. 154; ἄγγορότων, Aesch. Prom. 435.

951. Const. ἂ μοιριδία δύνασις (ἔστι) δεινὰ τις (δύνασις). τὶς lends a peculiar shade to the thought by implying that this power of fate is something not fully known. For the sentiment, cf. 987. Pind. Pyth. xii. 30, τό γε μόρσιμον οὐ παρφυκτόν. Hdt. i. 91, τὴν πεπρωμένην μοῖρην ἄδύνατά ἐστιν ἀποφυγεῖν καὶ θεῶ.

952 ff. οὐτε...οὐτε...οὐ...οὐχ: a double parallelism is indicated: on the one hand, money which may buy, or force of arms which may secure protection; and, on the other, battlements or flight in ships which may afford escape. So Hor. says of Care,

Od. II. 16, 21, scandit aeratas vitiosa naves cura nec turmas equitum relinquit ocior Euro; Od. III. 1, 38, neque dedit aerata triremi et post equitem sedet. — ἄν: with ἐκφύγοιεν, with a sense approaching that of the fut. indic. See GMT. 52, 2, n. Cf. 1339.

955. Lycurgus, king of the Edonians, who lived on the Strymon in Thrace, was punished for attacking Dionysus on his return from the Orient and for opposing the celebration of his worship. According to the account of Apollodorus, Lycurgus, made insane by Dionysus, slew in his frenzy his son and cut off his own leg, after which he was taken by the Edonians to Mount Pangaeum, where he was chained, and afterwards, at the command of Dionysus, torn asunder by horses. Homer has him punished with blindness and speedy death. See II. vi. 139. The comparison with Antigone is contained in ζεύχθη...πετράδδει...δεσμῶ. — ὀξύχολος: cf. Verg. Aen. iii. 13, acri Lycurgo.

956. κερτομίους ὀργαῖς: dat. of cause, because of his harsh temper. Or, perhaps better, on account of his insolent mockery, lit. mocking temper. Cf. Eur. Alc. 1125, κέρτομος χαρά.

ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δέσμῳ.  
οὕτω τὰς μανίας δεινὸν ἀποστάζει  
960 ἀνθηρόν τε μένος· κείνος ἐπέγνω μανίαις  
ψαύων τὸν θεὸν ἐν κερτομίους γλώσσαις.  
παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐίον τε πῦρ,  
965 φιλαύλους τ' ἡρέθιζε Μούσας.

960. W. ἐνθηρον.

965. W. δ' ἡρέθιζε.

In Aesch. Frg. 50, he is said to have called Dionysus γόνυς. See App.

957. πετρώδει κτέ.: the rocky cavern in Mount Pangaeum is referred to. — κατάφαρκτος: instead of κατάφρακτος, by the metathesis of β, which, acc. to the lexicographers, is quite common in the older Att. writers; cf. ἐφάρξαντο, ναύφαρκτον, πεφαργμένους.

959 f. thus, i.e. by such punishment, the terrible and exuberant fury of madness trickles away, i.e. comes to nought. For the interpretation and reading of W. and other edit., see the App. — ἀνθηρόν: Schol., τὸ ἀκμαῖον καὶ ἀνθοῦν ἐν κακοῖς. Cf. Trach. 1000, μανίας ἄνθος. Ibid. 1089, (νόσος) ἤνθηκεν, Aesch. Pers. 821, ἔβρις ἐξανθοῦσα.

960. ἐπέγνω: he became aware afterwards (ἐπι), i.e. after he was punished. — μανίαις: dat. of manner with ψαύων.

961. ψαύων: equiv. to ὅτι ἔψαυεν after ἐπέγνω. See GMT. 113 and n. 7; and for the tense, 16, 2. — τὸν θεόν: for the accus., see on 546. So also the post-classical Nonnus, *Dion.* 45, 317, τίγριν οὐ ψαύοντα φορῆα. Ellendt suggests that the accus. is due to the use of ψαύειν in the sense of λοιδορεῖν. — ἐν κερτομίους γλώσσαις: with reviling words. See on 956. — ἐν: with the dat. sometimes passes over into an almost purely instrumental sense. Cf. 764, 1003. *Phil.* 60, ἐν λιταῖς στείλαντες. Ibid. 1393, ἐν λόγοις πείσειν.

963. παύεσκε: see on 949. The repetition of his efforts may be referred to by the iterative form. — ἐνθέους γυναῖκας: the Bacchantes, the attendants of Dionysus.

964. εὐίον: he compelled them to put out the mystic flame of their torches, which they brandished while shouting εὐοῖ εὐοῖ. Cf. *O. T.* 211, Βάκχον εὐιον. Eur. *Bacch.* 155 f., μέλπετε τὸν Διόνυσον βαρυβρόμων ὑπὸ τυμπάνων εὐια τὸν εὐιον ἀγγαλλόμεναι θεόν. The opposition to the introduction of the Dionysus cult into Thrace is prob. the origin of this legend.

965. φιλαύλους Μούσας: the Muses, originally Nymphs, were connected with Dionysus in an ancient Thracian cult; reference to them is, therefore, especially appropriate when speaking of the locality where the scene of the myth of Lycurgus is laid. Τίς ποτ' ἔσθ' ὁ μουσόμεντις; asks Lycurgus contemptuously in Aesch. Frg. 58. Eustathius on Hom. *Od.* xvii. 205, says λέγονται καὶ Μοῦσαι Διονύσου τροφοί. Erato, Thalia, and Terpsichore are found represented in art as Bacchantes. This connection of the Muses with Dionysus was carried over from Thrace into Boeotia. According to an Orchomenian myth, the Muses concealed Dionysus when he fled to them for refuge. A new connecting link with the Muses was added when

## Στροφή β.

παρὰ δὲ Κυανεᾶν σπιλάδων διδύμας ἀλὸς  
 ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρηκῶν ἄξενος  
 970 Σαλμυδησός, ὧ' ἀγχίπολις Ἄρης  
 δισσοῖσι Φινείδαις  
 εἶδεν ἀρατὸν ἔλκος

968. W. τὰ δ' ὁ Θρηκῶν.

970. W. ἄγχουρος Ἄρης.

tragedies began to be performed at the Dionysia. In the theatre at Athens two seats of honor belonging to the priests of Dionysus Melpomenus have been exhumed. The flute, which was used in the worship of Dionysus, is often seen in the hands of the Muses as represented in vase paintings and in statuary of the later period.

966 f. *And by the Cyanean rocks of the double sea are the Bosphorian cliffs.* Cf. Strabo, vii. 319, αἱ δὲ Κυανεαὶ πρὸς τῷ στόματι τοῦ Πόντου εἰσὶ δύο νησίδια . . . πορθμῷ διειργόμενα ὅσον εἴκοσι σταδίων. Called by Hom. (*Od.* xii. 61) Πλαγκταί. Cf. Eur. *Med.* 2, κυανέας Συμπληγάδας. These small rocky islands, now called Urekjaki, lie at the entrance of the Bosphorus into the Black Sea. — *παρά*: the gen. to express the idea of extension; i.e. from these extend. — *διδύμας*: because there was a sea on either side of the rocks. Dion. *Perieg.* 156, after describing the Cyanean rocks, says, ἐκ τοῦδ' ἂν καὶ Πόντον ἴδοις διθάλασσαν ἔχοντα.

968. *ἰδέ*: Ion. for ἡδέ. Not found elsewhere in tragedy. — *ἄξενος*: cf. Aesch. *Prom.* 726, Σαλμυδησσία γνάθος ἐχθρόξενος ναῦταισι, μητρὶνὰ νεῶν.

970. *Σαλμυδησός*: the coast of the Thracian Bosphorus, as far as the promontory of Thynias. The inhabitants of this region pillaged the ves-

sels that were wrecked on their coast (an ancient flotsam). Cf. Xen. *Anab.* vii. 5. 12. — *ἴνα*: where. — *ἀγχίπολις*: dwelling hard by. In Hom. *Il.* xiii. 301, *Od.* viii. 361, Ares is spoken of as dwelling in Thrace. Others, *tutelary god of the city.* Cf. Aesch. *Sept.* 501, Ὅγκᾳ Παλλὰς ἦδ' ἀγχίπολις.

971 ff. Const. *ἴνα Ἄρης εἶδεν ἀρατὸν ἔλκος*, τυφλωθὲν ἄλᾳν δισσοῖσι Φινείδαις, κύκλοις ἀλαστόροις ὁμμάτων ἀραχθέντων ἐξ ἀγρίας δέμαρτος. — *Φινείδαις*: the winged Boreas carried away with him Orithyia, the daughter of Erechtheus, king of Athens. Cleopatra, daughter of Orithyia, married Phineus, the king of Salmydessus. Afterwards Phineus rejected her and had her imprisoned, and then took for his wife Idothea, sister of Cadmus (or, Idaea, daughter of Dardanus), who smote with blindness the sons of Cleopatra, and caused them to be shut up in a vaulted tomb.

972 ff. *ἀρατὸν*: accursed, i.e. bringing a curse on Phineus and Idothea. The word occurs nowhere else in the tragedians, and its genuineness here is suspected. See App. for other readings. — *ἔλκος τυφλωθὲν ἄλᾳν*: the blinding wound struck so as to cause sightlessness. We find *ἔλκος βάλλειν* or *οὐτᾶν* (cf. Hom. *Il.* v. 361, xvi. 511); so here *τυφλοῦν ἔλκος*, to inflict a wound by blinding. This is followed by

τυφλωθέν ἐξ ἀγρίας δάμαρτος  
ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλοις  
πῶ ἀραχθέντων ὑφ' αἵματηραῖς  
χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

Ἀντιστροφή β'.

κατὰ δὲ τακόμενοι μέλαιοι μελέαν πάθαν  
κλαῖον ματρός, ἔχοντες ἀνύμφευτον γονάν.  
980 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

979. W. κλαῖον, ματρός ἔχοντες.

two dat., κύκλοις, indir. obj. or aim of the action in τυφλοῦν, and Φινειδαίς, dat. of reference or interest, as in the freq. Hom. expression, μένος δέ οἱ ἐμβαλε θυμῷ. Cf. Eur. *Iph. Taur.* 853, φάσγανον δέρεθ' ἦνέ μοι πατήρ. ἀλαδὸν is predic.

974. ἀλαστόροισιν: vengeance bringing. ἀλάστορος for ἀλάστωρ, as in Aesch. *Frg.* 87, πρενμενῆς ἀλάστορος. This word means properly an avenging spirit, and is applied with great significance to the sightless eyeballs that seek for vengeance from the gods.

975. ὑπό: with the dat. as in ὑπὸ χειρὶ δαμῆναι and many other Hom. expressions. Cf. *O. T.* 200, τὸν, ὃ Ζεῦ, ὑπὸ σφ' φθίσον κεραυνῷ.

976. χείρεσσι: see on 116. — κερκίδων ἀκμαῖσιν: with the points of shuttles. The shuttle was sharpened at the point so as to slip in between the threads of the warp, which was upright. It was with this instrument that Alcmena bored out the eyes of Eurystheus after his death. Oedipus smote his eyes with the brooch of his wife. Cf. *O. T.* 1268.

977. κατὰ: modifies τακόμενοι; separation of the verb from its

prep. In trimeters this occurs in 427, 432, 1233; in lyric parts, in 1272, 1274. Cf. also *O. T.* 1198, κατὰ μὲν φθίσας. *Phil.* 1177, ἀπὸ νῦν με λείπετε. — μέλαιοι κτέ.: they (i.e. the Phineidae) wretchedly wasting away (in their imprisonment) bewailed the wretched state of their mother (who had borne them in a calamitous wedlock and who likewise was incarcerated in a dungeon). Thus the fates of the deserted mother and of the sons are connected, and the poet easily introduces the comparison between the destiny of Cleopatra, not clearly stated but readily inferred, and that of Antigone. That this is the chief point of the entire reference to the story of the Phineidae appears from 980–87. For this reason the punctuation of W., which separates κλαῖον from ματρός, is not acceptable. — μέλαιοι μελέαν: see on 13. Cf. *O. T.* 479, μέλεος μελέω ποδὶ χηρεύων.

979. ἀνύμφευτον γονάν: a birth from an unblest wedlock. The attrib. belongs prop. to ματρός; she was δύσνυμφος.

980. ἃ δέ: but she. Dem. use of the art. Cleopatra is meant. — σπέρμα: in lineage.

ἄντας' Ἐρεχθεῖδαν,  
 τηλεπόροις δ' ἐν ἄντροις  
 τράφη θυέλλαισιν ἐν πατρώαις  
 985 Βορέας ἄμιππος ὀρθόποδος ὑπὲρ πάγον  
 θεῶν παῖς· ἀλλὰ κατ' ἐκείνα  
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

981. ἄντας: nancisci; like *τυχεῖν* followed by the gen. Cf. Hom. *Od.* iii. 44, *δαίτης ἡγήσατε*. *O. C.* 1445, *ἀντῆσαι κακῶν*. — Ἐρεχθεῖδαν: see on 971 f. They are called *ἐρχαῖόγονοι* by the Chorus because they were *αὐτόχθονες*. Cf. *Aj.* 202, *γενεὰ χθονίων ἀπ' Ἐρεχθεῖδαν*. μέν (980) and δέ (983) place her origin and nurture in contrast.

983. τηλεπόροις: *far-piercing*, i.e. extending far into the mountain side. These caverns were the *Σαρπηδονία πέτρα* of Mount Pangaeum in Thrace.

984. πατρώαις: the whirlwinds amid which she was reared are personified by this epithet; they are her sisters.

985. Βορέας: not to be confused with *Βορέας*. For the patronymic form, see *G.* 129, 9 a; *H.* 559. — ἄμιππος: horses that were yoked and ran together were called *ἀμιπποι σύνδρομοι*, hence, *keeping pace with, fleet as a steed*. In the poets Boreas and his children are often the types of the swiftness. Cf. *Tyrt. Frg.* 12, 4, *νικήν δὲ θέων θρηίκιον Βορέην*. *Theogn.* 715, *ὠκύτερας πόδας παίδων Βορέω*. As Zetes and Calais, the sons of Boreas, were said to be winged, so the poet transfers the swiftness of the sire here also to the daughter. — ὀρθόποδος κτέ.: *on top of craggy steeps*. This is not contradictory to *τραφήναι ἐν ἄντροις*, because here the poet has in mind the free ranging of the Boread on lofty hills. For *ὑπὲρ* in this sense,

cf. 1126. *Super Pindo, on the top of Pindus*, *Hor. Od.* I. 12, 6. With *ὀρθόπους*, applied to a hill, cf. *ὕψιπος*, applied to laws, *O. T.* 886. The high crags tower straight up as if on firm feet.

986 f. θεῶν παῖς: she was thus *γενεὰ τίμιος*, like Danae (949). Her father was a wind-god, her grandfather was Erechtheus, the son of Hephaestus and Gaia. This myth awakened in the mind of the Athenians grateful recollections. They believed that Boreas, moved by his relationship with the family of their ancient king, had destroyed the Persian fleet, and they styled him their helpful relative, and consecrated to him a shrine on the banks of the Ilissus. — ἀλλ' κατ' ἐκείνα... ἔσχον: *but even against her* (notwithstanding all her supposed immunity) *the fates directed their way*. ἔχειν with ἐπὶ, in the sense of *make one's way to, come upon*, is found in *Hom. Od.* xxii. 75, *ἐπὶ δ' αὐτῷ πάντες ἔχουμεν*. The expression is often used of directing one's way in riding or sailing. The Schol. paraphrases by *ἐπέσχον, ἐπετέθησαν, ἐπεβάρησαν*.

987. μακραίωνες: so called because they are supposed to have existed from the earliest time. The epithet in *Aesch. Eum.* 172 is *παλαργεῖς*. — ὦ παῖ: Antigone is apostrophized after her departure, as *Oedipus* in *O. C.* 1567, *πάλιν σε δαίμων δίκαιος αἴξει*.



EIGHTH SCENE. CREON. TIRESIAS.

Ἐπεισόδιον έ.

ΤΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν  
 δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ  
 990 αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστω, ὦ γεραιέ Τειρεσία, νέον;

ΤΙΡΕΣΙΑΣ.

ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὐν <sup>λέγεις</sup> ~~πῶρος~~ γε σῆς ἀπεστάτου φρενός.

ΤΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

988. The unannounced appearance of Tiresias marks the beginning of the *περιπέτεια* of the play. The blind seer, led by a boy, enters the scene at the right of the spectators. — ἄνακτες: see on 940.

989. ἐξ ἑνός: i.e. by the eyes of one.

990. αὕτη: sc. κοινή. ἐκ προηγητοῦ is added to explain αὕτη, the thought being that the blind can journey only with the help of a guide.

991. δέ: indicates some suppressed emotion or surprise. In order to understand the attitude of Creon towards Tiresias and these first words of their interview, it is to be borne in mind that in the recent siege of Thebes Tiresias had declared to Creon that

Ares was angry with the city, because at its founding the dragon which was sacred to him had been slain, and that he would give deliverance to the Thebans only when expiation had been made by the death of some descendant of the men that had sprung from the teeth of the dragon. Thereupon Creon's son, Megareus, offered himself as a sacrifice to Ares, and the city received deliverance and quiet by the death of the two sons of Oedipus and the succession of Creon to the throne.

994. δι' ὀρθῆς: sc. ὁδοῦ. — ναυκληρεῖς: the same metaphor is freq. in Aesch., e.g. Sept. 652, σὺ δ' αὐτὸς γῶθι ναυκληρεῖν πόλιν. Cf. Eng. piloting the state.

ΚΡΕΩΝ.

995 ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστω; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

✕ γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον

1000 ἵζων, ἣν ἦν μοι παντὸς οἰωνοῦ λιμήν,

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἷσ' τ' ῥῶ καὶ βεβαρβαρωμένῳ. *articulate*

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

995. Const. ἔχω μαρτυρεῖν (τοῦτο), πεπονθὼς ὀνήσιμα. Others prefer to join ὀνήσιμα directly with μαρτυρεῖν, taking πεπονθὼς abs. = *from experience*. The reference is to the events mentioned above on 991. W., however, thinks that the poet refers to the time when Oedipus proposed to slay Creon as the supposed murderer of Laius, and Oedipus was led by the seer to detect himself as the guilty man.

996. βεβῶς: supplementary partic. after φρόνει, *think that you stand*. Cf. Trach. 289, φρόνει νιν ὥς ἤξοντα. — ἐπὶ ξυροῦ τύχης: lit. *upon the razor's edge of fortune*. A proverbial expression, the earliest form of which is found in Hom. *Il.* x. 173 f., νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἴσταται ἀκμῆς ἢ μάλα λυγρὸς ἐλεῖρος Ἀχαιοῖς ἢ ἐβίωναι. Cf. Hdt. vi. 11, ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πρήγματα ἢ εἶναι ἐλευθέροισι ἢ δούλοισι. Milton, *Par. Reg.* i. 94, "You see our danger on the utmost edge of hazard."

997. ὥς: *how*; exclamatory. Cf. *El.* 1112, τί δ' ἔστιν; ὥς μ' ὑπέρχεται φόβος.

999. γὰρ: see on 238. — παλαιόν: consecrated by ancient tradition. — ὀρνιθοσκόπον: the *οἰωνοσκοπεῖον* Τειρεσίου καλούμενον was still pointed out on the acropolis of Thebes in the time of the Antonines. Cf. Paus. ix. 16. 1. Ὀρνιθομαντεία was the oldest method of divination that had been reduced to a system among the Greeks. For places of long-continued observation localities were chosen that were frequented by birds; hence λιμήν = *resort*. Cf. Lat. *templum* = *locus manu auguris designatus in aëre*.

1001. ἀγνώτα: *unknown, strange*. — κακῶ: *inauspicious*.

1002. κλάζοντας: a "constructio ad sensum," as if *ὀρνίθας φθεγγομένους* had preceded. — βεβαρβαρωμένῳ: the cry of the birds, ordinarily so readily understood by the augur, was strange and unintelligible to him.

1003. ἐν: see on 764. Here *ἐν* adds

ἔγνω· περὶ γὰρ ροῖβδος οὐκ ἄσημος ἦν.  
 1005 εὐθὺς δὲ δείσας ἐμπύρων ἐγευόμην  
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων  
 Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ  
 ἀνίφρην μυδῶσα κηκὶς μηρίων ἐτήκετο  
 καὶ κατὰ κεκαῖν κἀνέπτυνε, καὶ μετάρσιωι  
 1010 χολαὶ διεσπείροντο, καὶ καταρρνεῖς  
 μηροὶ καλυπτῆς ἐξέκειντο πτελεῖς  
 τοιαῦτα παίδος τοῦδ' ἐμάνθανον πάρα  
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα·  
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.

to the clearness of the sent., standing by the side of φοναῖς (= in bloody fray) a dat. of manner.

1004. γὰρ: tells how he knew, though he was blind.

1005. ἐγευόμην: i.e. ἐπειρώμην. Similaris γεύεσθαι ἀλκῆς, ἀέθλων. Alarmed at the fighting of the birds, Tiresias makes trial of divination by fire, which also terrifies him with its bad omens.

1006. βωμοῖσι: dat. of place. παν- in παμφλέκτοισιν indicates, as it freq. does in the tragic writers, simply a high degree, like Eng. very. Cf. παν-τελεῖς, 1016 and 1163. El. 105, παμ-φεγγεῖς ἄστρων ῥιπὰς.

1007. Ἥφαιστος: see on 123. With this passage cf. Sen. Oed. 307, TIR. Quid flamma? Utrumne clarus ignis et nitidus stetit, Rectusque purum verticem caelo tulit, An latera circa serpit incertus viae, Et fluctuante turbidus fumo labat? If the fire was kindled with difficulty, or the flame was divided and did not immediately take hold of all the parts of the victim, or if instead of ascending in a straight line the flame whirled round, or if there arose

thick black smoke, the sacrifice indicated the divine displeasure, and was a portent of evil.

1009. μετάρσιωι: in the pred.

1010. χολαί: the galls were a part of the σπλάγχνα that were examined in divination. Prometheus, Aesch. Prom. 496, names as one of the arts of divination which he taught men, χολῆς λοβοῦ τε ποικίλην εὐμορφίαν. — καταρρνεῖς: lit. flowing down, here melted away; in agreement with μηροί, because that from which or with which anything flows is itself often spoken of as flowing, as e.g. ῥέεν αἵματι γαῖα. So we say in Eng. "the streets ran with blood."

1011. μηροί: the thigh-bones with some of the flesh still upon them, whereas μηρία are the pieces of flesh cut from the thighs. This distinction, however, is not always observed. — πτελεῖς: the thigh-bones lay bare of the enveloping caul that had melted away from them. Hom. Il. i. 460, μηρούς τ' ἐξέταμον κατὰ τε κνίσῃ ἐκάλυψαν δίπτυχα ποιήσαντες.

1013. φθίνοντα: W. takes in indir. disc. after ἐμάνθανον, and explanatory of τοιαῦτα. Accordingly he punctuates

1015 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.

βωμοὶ γὰρ ἡμῖν ἐσχάραι τε παντελεῖς  
πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς  
τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.  
καὶ τ' οὐ δέχονται θυστάδας λιτὰς ἐτι

1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,  
οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,  
ἀνδροφθόρου βεβρώτες αἵματος λίπος.  
ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ  
τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν.

1025 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνὴρ

after πάρα. But it seems better to join τοιαῦτα directly with μαντεύματα, to take φθίνοντα adj., and to transl. such failing prophecies from sacrifices that give no sign. Cf. O. T. 906, φθίνοντα λαῖον θέσφατα. Psalm 74, 9, "We see not our signs, there is no more any prophet." As the cries of the birds (1001 f.), so also the sacrifices refuse to give the seer intelligible and favorable omens.

1015. ταῦτα νοσεῖ: is afflicted with this trouble. ταῦτα is the cognate accus., the noun being implied in the verb. See G. 159, n. 2; H. 716 b.

1016. παντελής: acc. to W., all-sacred; as ἀτελής ἱερῶν is one who has not been initiated in the sacred mysteries; νεοτελής and ἀρτιτελής, one who is newly initiated. But this sense is not suitable to παντελής, 1163. Cf. also παντελής δάμαρ, O. T. 930. The use of παντελῶς is also against it. L. & S., Ell., and many others render παντελεῖς all; better, all completely, with its force upon πλήρεις, as though it were πᾶσαι παντελῶς πλήρεις.

1017 f. πλήρεις τοῦ γόνου: i.e. of his body, pieces of which the birds

and dogs had carried or let fall on the altars. — βορᾶς: in appos. with γόνου; i.e. mangled for food. In this way the shrines of the gods were polluted. Camp. illustrates the thought by a quotation from Webster's Appius and Virg., p. 165, "Come, you birds of death, And fill your greedy crops with human flesh; Then to the city fly, disgorge it there Before the senate, and from thence arise, A plague to choke all Rome."

1021. ὄρνις: with short ι. So in Hom. Il. xxiv. 219, also in a dactylic verse in El. 149, and a few times in trimeters, esp. in Eur. and Ar. — εὐσήμους: giving clear augury; contrasted with ἄσημος, 1018, and referring back to οἱ στρῶν βεβαρβαρωμένοι, 1002.

1022. Glutted as they are with the bloody fat of a slain man. — αἵματος: a gen. of characteristic, like λευκῆς χιόνος, 114. — βεβρώτες: in the plur. because ὄρνις is collective in sense. — ἀνδροφθόρου: = ἀνδρὸς φθαρέντος. Cf. Eur. Orest. 1649, αἵματος μητροκτόνου. Cycl. 127, βορᾶ ἀνθρωποκτόνου.

1025. ἀμάρτη: the subj. is to be supplied from the following ἀνὴρ.

ἀβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν  
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει. <sup>αινεύει</sup>  
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει. <sup>μυμοναυόβη</sup>

ἀλλ' εἶκε τῷ θανόντι μηδ' ὀλωλότα  
 1030 κέντει. τίς ἀλκή τὸν θανόντ' ἐπικτανεῖν ;  
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'  
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ  
 τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς  
 1035 ἄπρακτος ὑμῖν εἰμι· τῶν ὑπαὶ γένους  
 ἐξημπολόημαὶ κάμπεφόρτισμαὶ πάλαι

1035 f. W. εἰμι. μῶν ὑπαὶ γένους . . . πάλαι;

For the subjv. without ἄν, see GMT. 540. Cf. O. C. 1225, ἐπεὶ φανῇ.

1027. ἀκεῖται, πάλαι: see on 179.

1028. αὐθαδία κτέ.: obstinacy incurs the charge of folly.

1029. εἶκε τῷ θανόντι: relent towards the dead.

1030. ἐπικτανεῖν: to slay again. ἐπὶ as in ἐπιγαμέω. Cf. 1288. Phil. 946, ἐναίρων νεκρόν. "Strike him no more, you see he's dead already." Ford's *Witch of Edmonton*, iv. 2.

1031 f. εὖ: the repetition of this word and of λέγειν gives to the closing part of the seer's speech an oracular and striking effect. For the elision in δ', see on 350. — εἰ λέγοι: in case he should speak; opt. with the pres. indic. in the apod. Cf. 666. Aj. 1344, οὐ δίκαιον (ἐστίν), εἰ θάνοι, βλέπτειν τὸν ἐσθλόν. — κέρδος: in the sense of κερθαλέα, as in 1326.

1033. ὅστις: for ὥς. Cf. 1084.

1034. τοξύνει: figurative. Cf. Aesch. Suppl. 446, καὶ γλώσσα τοξεύ-

σασα μὴ τὰ καίρια. Psalm 64, 3, "Who whet their tongue like a sword, and bend to shoot their arrows, bitter words." — ἀνδρὸς τοῦδε: i.e. ἐμοῦ. — μαντικῆς: sc. τέχνης. The gen. after ἄπρακτος (see on 847), which means untried, unassailed by.

1035. τῶν ὑπαὶ γένους: by whose tribe; i.e. τῶν μάντεων, which is easily suggested by μαντικῆς. "Creon's heated imagination suggests to him that the whole tribe of prophets and diviners have greedily marked him for their prey." Camp. — ὑπαί: in trimeter is found also in *El.* 711, Aesch. *Agam.* 944, *Eum.* 417.

1036. ἐμπεφόρτισμαί: ἐμφορτίζουν is found elsewhere only in post-classical writers, who use it in the sense of load, load upon; Hes., *Op.* 690, has τὰ μείονα φορτίζεσθαι. Dem. has ἀντιφορτίζειν, and Xen. ἐπιφορτίζειν, used of lading a ship with merchandise. ἐξημπολόημαὶ evidently refers to the same transaction, and the expression is equiv. to

κερδαίνεται, ἐμπολάτε τὰπὸ Σάρδεων  
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικὸν  
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε.  
 1040 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν  
 φέρειν νῦν ἀρπάζοντες ἐς Διὸς θρόνους,  
 οὐδ' ὥς μίασμα τοῦτο μὴ τρέσας ἐγὼ  
 θάπτειν παρήσω κείνων. εὐ γὰρ οἶδ' ὅτι  
 θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.  
 1045 πίπτουσι δ', ὃ γεραῖε Τειρεσία, βροτῶν  
 χοῖ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους  
 αἰσχυροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

φεῦ·

ΤΕΙΡΕΣΙΑΣ.

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινων λέγεις;

*I have been sold and delivered as merchandise.*

1037. The asyndeton adds emphasis and indicates Creon's excitement. "You may barter me in return for the greatest treasures, you will never succeed in making me abandon my purpose." The wealth of Sardis and India was proverbial.

1038. ἤλεκτρον: neut. in Soph. and Hdt. Gold, with a partly natural, partly artificial alloy of silver, about one-fourth part. Perhaps this is what Hdt. i. 50, calls λευκὸς χρυσός, in distinction from ἀπρεφθὸς χρυσός.

1040. Creon replies to what the seer said in 1016 ff. Passion again carries him away, as in 760, 769, and even to the point of blasphemy, as in 487, 780.

1041. νῦν: the body of Polynices.

1042. οὐδέ: repetition of οὐδέ in

1040, and followed by μή with the fut. παρήσω. See GMT. 295, and cf. *El.* 1052, σὺ σοι μὴ μεθέξωμαι ποτε. — μίασμα: pollution.

1043. γάρ: introduces the apology for his seemingly blasphemous expression. So Oedipus, *O. T.* 334, after calling Tiresias ὁ κακῶν κάκιστε, checks himself, and apologizes by adding, καὶ γὰρ ἂν πέτρου φύσει σὺ γ' ὀργάνειας.

1045. The fifth foot is an anapaest, as in 991.

1046. πολλά: modifies δεινοί and = πάνν. So *Phil.* 254, ὃ πᾶσι ἐγὼ μοχθηρός. *Hom. Il.* vi. 458, πᾶσι δὲ κακῶν. — πτώματα: cognate accus. after πίπτουσι.

1047. κέρδους: Creon retorts sharply to the words of Tiresias in 1031 f.

1048. τις: "I see," he says, "from

<sup>by himself</sup>  
1050 ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΤΕΙΡΕΣΙΑΣ.

ΚΡΕΩΝ.

ὄσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζω λέγων.

ΚΡΕΩΝ.

1055 τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἶσθα ταγούς ὄντας ἂν λέγῃς λέγων;

your example, how thoughtless and foolish men generally are."

1050. Τiresias finishes the sent. begun in 1048, and interrupted by the excited Creon. Haemon had expressed the same sentiment to Creon in 684.—ὅσῳ: see on 59.

1051. ὄσῳ περ: the correlative τοσούτω is omitted.—οἶμαι: is sarcastic, like Eng. *I suppose*. In 1053 Creon regains his composure for a few moments.

1052. πλήρης: infected with.

1054. καὶ μὴν λέγεις: and yet you do speak (ill) of (the seer).

1055. φιλάργυρον: sc. ἐστίν. Cf. Eur. *Iph. Aut.* 520, τὸ μαντικὸν πᾶν στέγμα φιλότιμον κακόν. The art of

divination was at this time much practised in Athens by a set of men of vain and mercenary character. Cf. Plat. *Rep.* 384 b, ἀγύρται δὲ καὶ μάντις ἐπὶ πλουσίων θύρας ἴοντες πείθουσιν κτλ.

1056. τὸ δ' ἐκ τυράννων: sc. γένος; the breed of tyrants. ἐκ with the gen. here, and ἀπό in 193, instead of the gen. of connection. As before to Haemon (737), so here to the seer, Soph. attributes a sentiment that is supposed to show the poet's Athenian love of freedom and popular government.—αἰσχροκέρδειαν: Creon is αἰσχροκέρδης in maintaining his edict against the sacred rights of duty to kindred.

1057. W. interprets, *do you know in*

ΤΕΙΡΕΣΙΑΣ.

οἷδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

1060 ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα. ✕

saying all this that still there are rulers (who can punish you for your reproachful words)? In ταγούς he refers to himself. Better, do you know that you are speaking whatever you say of men who are your rulers?

1058. The rejoinder of Tiresias is pointed. But for the seer, the city would have been destroyed (see on 991 and 1303), and Creon could not have ruled over it. — ἐξ ἐμοῦ: i.e. by my advice. ἐξ as in *O. T.* 1221, ἀνέπνευσα ἐκ στόθεν.

1059. σὺ: sc. ἐγώ. Creon acknowledges the benefits derived from the prophet's art, but tries to distinguish between Tiresias as the interpreter of the divine will and as a mere man.

1060. διὰ: see on 639. The limiting attrib. διὰ φρενῶν is placed irregularly outside of the limited τὰ κίνητα. The phrase means, the things that lie undisclosed in my mind.

1061. κίνα: out with them! — μὴ:

with λέγων, which has a cond. force. — κέρδεσιν: like κέρδους in 1047.

1062. οὕτω γὰρ κτέ.: for so (i.e. μὴ ἐπὶ κέρδεσιν λέγειν) I think (I am) now even (about to speak) as far as you are concerned. With δοκῶ we may supply λέγειν. Tiresias makes an ironical application of the preceding command of Creon: "do not speak for (your) gain" is the command; and the reply is, "you will get no gain from what I am now about to say." Others understand the seer to mean, "I think also that what I am now saying will not be a gain for myself, since I cannot hope to receive any reward for my prophecy as far as you are concerned." Many punctuate as a question, following the Schol., who says, οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσι λέγω; With τὸ σὸν μέρος cf. *O. T.* 1509, ἐρήμους πλὴν ὅσον τὸ σὸν μέρος.

1063. ὥς μὴ 'μπολήσων: for the use of ὥς with the partic., see GMT.



ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
 1065 τρόχους ἀμιλλητῆρας ἡλίου τελῶν, *ἢ*  
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἕνα  
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,  
 1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν  
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

916. ἐμπολαῖν=gain by purchase, hence get into complete control. "Threaten as you may," says Creon, "you will never gain the control of my mind." Cf. Phil. 253, ὡς μὴδὲν εἶδοτ' ἴσθι μ' ὦν ἀνιστορεῖς. The use of μὴ is due to the force of the impv. which colors the dependent clause as not a negation in fact, but one willed or aimed at by the speaker. Similar is μὴ in 1064.

1064. The seer angrily rejoins κάτισθι to the ἴσθι of Creon.

1065. τρόχους . . . τελῶν: thou shalt not finish many rivalling courses of the sun. The figure is taken from the chariot race, to which the daily course of the sun in its swift and curved path is likened.

1066. ἐν οἷσι: in the course of which; like ἐν χρόνῳ μακρῷ, 422. The regular const. would have been πρὶν with the subjv., but the poet has written as if ὀλίγαι ἡμέραι ἴσονται or some such phrase had preceded. Cf. O. C. 617, μυρία νύκτας ἡμέρας τ' ἐν αἷς τὰ νῦν ἐύμφορα δεξιόματα δόρει διασκεδάσιν. —σπλάγχχνων: loins.

1067. νέκυν νεκρῶν: a change of words, as γενεὰν γένος, 596. —ἀμοιβόν: he means Haemon in exchange for Antigone and Polyneices.

1068. ὧν ὧν: because that; an attraction for ἀντὶ τούτων &, which is sometimes found instead of ἀντὶ τούτων &τι. Cf. Ar. Plut. 433, σφῶ ποιήσω τήμερον δοῦναι δίκην, ἀνθ' ὧν ἐμὲ ζητεῖτον ἐνθὲνδ' ἀφανίσαι. —ἔχεις βαλὼν: a periphrasis for ἔβαλες, chosen so as to make a parallelism with ἔχεις . . . νέκυν in stating the two parts of Creon's guilt. This intentional parallelism is noticeable also in the phrases τῶν ἄνω and τῶν κάτωθεν, the latter only being dependent on ἄμοιρον. Both the transgressions of Creon, that against the gods above as well as that against the gods below, are stated each in two verses. The entire passage, 1068–1076, is somewhat obscure in expression, in keeping with the character of oracular utterances. —τῶν ἄνω: sc. τινδ. Antigone is meant.

1069. ψυχὴν: a spirit, i.e. a living person in contrast with νέκυν in 1071.

1070. He cannot gain a restful abode in Hades since he is ἀκτέριστος and ἀνόσιος. —ἐνθάδε: i.e. on the earth.

1072. ὧν: neut. plur., in a general expression instead of οὐ (νέκυν). The gen. depends on μέτεστιν. Some make ὧν refer definitely to the two parts of

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λωβητῆρες ὑστεροφθόροι  
 1075 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες,  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος  
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῇ  
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.

Creon's guilt: "With these rights that pertain to the gods below (which have been violated in the case of Polynices and Antigone), neither you nor the gods above have any concern."

1073. βιάζονται τάδε: *they are done this violence*; for *τάδε*, see on 66. The subj. of βιάζονται is in dispute. W. and many other edit. take it to be *οἱ θεοὶ* in 1070; others take it to be *οἱ θεοὶ*, i.e. the gods above, whose realm is polluted by a dead body (Polynices) left unburied, and the gods below, from whom one of their own subjects (Polynices) is sacrilegiously kept. Still others understand *οἱ ἄνω θεοὶ* to be the subj., as they are the ones more esp. offended by the presence of the corpse of Polynices. In support of this interpretation Camp. quotes the following from Lys. 2. 7, Ἀδράστου δὲ καὶ Πολυνείκου ἐπὶ Θήβας στρατευσάντων καὶ ἡττηθέντων μάχρ, οὐκ ἰόντων Καδμείων θάπτει τοὺς νεκρούς, Ἀθηναῖοι ἡγήσάμενοι ἐκείνους μὲν εἴ τι ἡδίκουν ἀποθανόντας δίκην ἔχειν τὴν μεγίστην, τοὺς δὲ κάτω τὰ αὐτῶν οὐ κομίζεσθαι, ἱερῶν δὲ μαινομένων τοὺς ἄνω θεοὺς ἀσεβεῖσθαι.

1074. λωβητῆρες: masc., but in appos. with Ἑρινύες, fem. Cf. O. T. 81, σωτῆρι τύχρ. — τούτων: for this: gen. of cause. — ὑστεροφθόροι: late destroying, i.e. after the deed. Cf. Aesch. Agam. 58, ὑστερόποινον Ἑρινύν.

1075. Ἄιδου καὶ θεῶν: an expression like Ζεὺς καὶ θεοί. The Erinyes serve the gods of the supernal as well as of the infernal world, both of whom Creon had offended.

1076. ἐν τοῖσιν αὐτοῖς κτέ.: *so as to be overtaken by these self-same calamities*. Cf. Aesch. Choeph. 556 f., ὡς ἂν δόλφ κτείναντες ἄνδρα τίμιον δόλφ τε καὶ ληφθῶσιν ἐν ταύτῃ βρόχφ. Like for like, the same that you have brought upon others; Creon put Antigone to death, and his own family shall be destroyed; he cursed Polynices, and he shall be cursed by his own wife and son. — ληφθῆναι: inf. of result aimed at after λοχῶσι without ὥστε. The pass. inf. is not common in this const. For this use of the inf., see Kr. Spr. 55, 3, 20. Cf. O. C. 385, ἐμοὶ ὦραν τιν' ἔξειν ὥστε σωθῆναι.

1077. κατηργυρωμένος: the Schol., ἀργύρφ πεισθείς. The reference is to what was said in 1036 and 1055. Pind., Pyth. xi. 41, calls a speech bought with money φωνὰν ὑπάργυρον.

1078. Const. τριβῇ φανεῖ κωκύματα ἀνδρῶν (καὶ) γυναικῶν. The expression is purposely obscure in its reference to Haemon and Eurydice. For the asyndeton, cf. 887. Ar. Ran. 157, ξυνουσίας ἀνδρῶν γυναικῶν. Some edit. take οὐ . . . τριβῇ parenthetical, make κωκύματα subj., and supply ταῦτα (*these things that I tell you*) as obj. of φανεῖ.

1080 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,  
 ὅσων σπαράγματ' ἡ κύνες καθήγγισαν,  
 ἡ θήρες, ἡ τις πτηνὸς οἰωνός, φέρων  
 ἀνόσιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.  
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης

1085 ἀφήκα θυμῷ καρδίας τοξεύματα  
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.  
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα  
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφήῃ  
 καὶ γνῶ τρέφεω τὴν γλῶσσαν ἡσυχωτέρα

1080. W. συνταράζονται.

1081. W. τὰ πράγματ'.

1083. W. ἐς πάλην.

1080 ff. Transl., and all states are disturbed and become hateful (to the gods), the mangled remains of whose citizens either dogs have devoted to burial or wild beasts or some winged bird, carrying an unholy savor into a city with its sacred hearths. The statement is in form a general one, but applies to the present condition of Thebes, whose altars have been polluted by the unburied corpse of Polynices, upon which dogs and birds of prey have been feeding. Cf. 1016-22. ἐχθραὶ is pred., as if it were ὥστε ἐχθραὶ γίνεσθαι. — καθήγγισαν: is freq. used of the consecration of burial, hence with bitter mockery here "the dogs have given him the rites of burial"; so Gorgias calls vultures ξιμψυχοὶ τάφοι. Cf. also Aesch. Sept. 1020, οὕτω πτηνῶν τόνδ' ὅπ' οἰωνῶν δοκεῖ ταφέντ' ἀτίμως τοῦπιτίμιον λαβεῖν. As a parallel in Eng., cf. Shak. *Macbeth*, iii. 4, "Our monuments shall be the maws of kites." For other interpretations and a discussion of W.'s reading, see App.

1084 f. Tiresias alludes to what

Creon had said in 1033. — ἀφήκα θυμῷ σου κτέ.: W. interprets, *I have launched at your heart arrows from my heart*, the poet changing his words so as not to say θυμῷ θυμοῦ or καρδίᾳ καρδίας. Better perhaps to take σοῦ with ἀφήκα τοξεύματα, as with verbs of aiming at, ἐφίεσθαι, etc.; θυμῷ, in anger (λυπεῖς γὰρ); καρδίας τοξεύματα, arrows shot at the heart, piercing the heart. For the figurative expression, see on 1034. Cf. "And now, instead of bullets wrapp'd in fire, They shoot but calm words." Shak. *King John*, ii. 1.

1086. τῶν: see on 605. — θάλπος: figurative use. He means that to turn back from the path of folly is no longer possible for Creon, and that the predictions of evil are speedily to be fulfilled.

1087. ὦ παῖ: the position of the voc. before the pron. is to be noted. Cf. παῖ, σὺ δέ, *Aj.* 1409; Ἀντιγόνη, σὺ δέ, *O. C.* 507; Φοῖβε, σοὶ δέ, *O. T.* 1096. The lad who conducted the seer is addressed.

1089. ἡσυχωτέρα: pred., so that it shall be more gentle.

1090 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ὧν νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δευὰ θεσπίσας.  
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ  
τῇνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,  
μή πώ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

1095 ἔγνωκα καὐτός, καὶ ταράσσομαι φρένας.  
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ  
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενουκέως, λαβεῖν.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν φράζε, πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

1100 ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης

1097. W. ἐν δεινῷ πέρα.

1090. τῶν φρενῶν κτέ.: *than the thoughts which now he holds*. φρενῶν, instead of repeating νοῦς. See on 1067.

1092. ἐξ ὅτου: *ever since*. — ἐγώ: the interchange of sing. and plur. is freq. Cf. 734, 1195.

1093. ἀμφιβάλλομαι κτέ.: *I have been crowned with these white locks once black*. ἐκ denotes the change from one to the other; cf. πλούσιος ἐκ πτωχοῦ. "Although we are hoary with age, we cannot recall a single instance of the seer's speaking a falsehood."

1094. λακεῖν: the inf. after ἐπίσταμαι for the more common partic.

1095. καὐτός: *I myself too*, i.e. as well as you.

1096. τί, δέ: δέ is used here for τέ or καί, in order to mark the contrast more strongly. Cf. *Trach.* 285, ταῦτα πόσις τε σὺς ἐφείτ' ἐγὼ δὲ τελεῶ.

1097. *But by resisting to smite my soul with calamity (also) presents itself as terrible*. The Schol. says, τὸ δὲ ἀντιστάντα βλαβῆναι. Connect ἐν δεινῷ with πάρα (= πάρεστιν), i.e. it is near as an object of terror. Cf. *El.* 384, ἐν καλῷ ἐστι φρονεῖν. This is the least unsatisfactory interpretation of the text. For W.'s reading and other interpretations, see App.

1098. λαβεῖν: i.e. ὥστε λαβεῖν αὐτήν.

1100. ἐλθὼν: like ἰών, μολών, κτέ., added for the sake of vividness. ἐλθὼν is used also for the reason that is

ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταύτ' ἐπαυεῖς καὶ δοκεῖ παρεικαθεῖν; εἰκὺ

ΧΟΡΟΣ.

ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ  
θεῶν ποδώκεις τοὺς κακόφρονας Βλάβαι.

ΚΡΕΩΝ.

1105 οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι  
τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισι τρέπε.

1105. W. μόλις μὲν καρδίᾳ 'ξεπίσταμαι.

given in 1107. — κατόρυχος : subter-  
ranean.

1101. ἄνες : set free. — "The Chorus  
think of saving the living first and  
then of burying the dead ; but Creon's  
superstition once awakened drives him  
to the opposite course. Cf. 1197 ff." Camp.

1102. ταῦτα : obj. of παρεικαθεῖν,  
which depends alone on the more re-  
mote ἐπαυεῖς, i.e. do you really (καί)  
advise me to yield in these things, and  
do you think (that I should) ?

1103. συντέμνουσι : cf. συντέμνειν  
ὁδόν = to cut short a journey.

1104. τοὺς κακόφρονas : non tam  
sunt qui mala meditantur quam  
qui non recte faciunt recte ve  
sentiant. — Βλάβαι : the Erinyes  
are meant. Cf. 1075. Aesch. Eum.  
491, εἰ κρατήσῃ Δίκη τε καὶ Βλάβα τοῦδε  
μητροκτόνου. They are called also

'Αραί. Cf. Eum. 417, 'Αραί δ' ἐν οἴκοις  
γῆς ὅσαι κεκλήμεθα.

1105 f. μόλις μὲν, καρδίας κτέ. :  
hard it is for me to give up (lit. to stand  
away from) my heart's purpose, but I do  
it (for all that), so as to execute (what you  
advise). Cf. Eur. Phoen. 1421, μόλις  
μὲν, ἐξέτεινε δ' εἰς ἦπαρ ξίφος. Cf. Ar.  
Nub. 1363, καὶ γὰρ μόλις μὲν, ἀλλ' ὅμως  
ἠνεσχόμην τὸ πρῶτον. For this sense  
of ἐξίσταμαι, cf. Eur. Iph. Aul. 479,  
καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων.

1106. τὸ δρᾶν : "for the art. with  
the exegetic inf., cf. O. T. 1416,  
πάρεσθ' ὅδε Κρέων τὸ πράσσειν καὶ τὸ  
βουλευεῖν." Camp. — δυσμαχητέον :  
engage in an unfortunate (and neces-  
sarily unsuccessful) strife. Cf. Trach.  
492, θεοῖσι δυσμαχοῦντες. Cf. Simon.  
Frg. 5, 21, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

1107. ἐπ' ἄλλοισι τρέπε : equiv. to  
ἐπίτρεπε ἄλλοις.

## ΚΡΕΩΝ.

- ὦδ' ὡς ἔχω στείχοιμ' ἄν. ἴτ' ἴτ' ὀπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χερσὶν  
1110 ὀρμαῖσθ' ἐλόντες εἰς ἐπόσιον τόπον.  
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,  
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.  
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους  
ἄριστον ἢ σφύζοντα τὸν βίον τελεῖν.

- 1108 f. W. στείχοιμ' ἄν οἱ τ' ὀπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χερσὶν.

1108. *ὡς ἔχω*: as I am, i.e. without further delay.—*ἴτ' ἴτ'*: "this reading, which appears only in the text of Triclinius, is more prob. than any other, the broken tribrach being excused by the agitation of Creon." Camp. For a similar repetition of the *imv.*, cf. *Phil.* 832, 19' 10ι μοι παιήων. *O. T.* 1480, δεῦρ' ἴτ', ἔλθετε.

1109. *οἱ τ' ὄντες κτί.*: i.e. all together; *όντες*—*παρόντες*. Cf. *El.* 305, τὰς οὐσας τέ μου καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν. The nom. with the art. in appos. with the voc., as in 100. Cf. 940. *El.* 634, σὺ, ἡ παροῦσά μοι. *Aesch. Pers.* 156, μῆτερ ἢ Πέρξου γεραίη, χαίρει, Δαρείου γύναι.

1110. *ἐπόσιον τόπον*: cf. 1197. The body of Polynices lay exposed on the highest part of the plain. This brief expression suffices to designate to the attendants the place, which was well known. That, however, he intends also himself first to go to the place where the corpse lay, as it appears that he does from the account of the messenger in 1196 ff., it is not necessary for him to state in these brief and hurriedly spoken directions. The whole passage shows the greatest haste and anxiety.

1111. *δόξα τῇδε κτί.*: my opinion has changed in this way. For the personification of *δόξα*, cf. *O. T.* 911, δόξα μοι παρεστάθη.

1112. *τί, καί*: as, so; the two sents. are made co-ord. where regularly a subord. rel. or partic. clause would precede the principal sent. Cf. *O. C.* 1375, τοῖσδ' ἄρ' ἀρὰς σφῶν πρόσθε τ' ἐξανῆκ' ἐγὼ νῦν τ' ἀνακαλοῦμαι ξυμμάχους.—*ἔδησα, ἐκλύσομαι*: a proverbial expression having the sense of *doing and undoing*. "What wrong I have done I will myself repair." Cf. 40. *Aj.* 1317, εἰ μὴ ξυνάψων ἄλλα συλλύσων πάρει. Many take these words in their literal sense, "as I myself bound her, so I will be present myself to set her free."

1113 f. The form of expression is peculiar; instead of saying "I am of the opinion that it is best," he says "I fear that it may prove to be best."—*καθεστῶτας*: the anciently established laws that guarded the sacred rites of burial and duty to kindred, which by his decree against the burial of Polynices and conduct toward Antigone he had violated.—*σφύζοντα*: observing; partic. in agreement with the omitted subj. of *τελεῖν*.

Ἵπὸρχημα.

ΧΟΡΟΣ.

Στροφή α.

1115 πολυώνυμε, Καδμείας νύμφας ἄγαλμα  
καὶ Διὸς βαρυβρεμέτα  
γένος, κλυτὰν ὅς ἀμφέπεις  
Ἵκαρίαν, μέδεις δὲ  
1120 παγκοίνοις Ἐλευσινίας

1115. W. ἄγαλμα νύμφας.

1115. Since the Greek drama had its origin in the celebration of the worship of Dionysus, the dramatists often sought opportunity to insert odes in their plays in honor of this god. This ode, which is a song accompanied by a livelier dance than that which accompanies the stasima (hence the name ὑπόρχημα), gives expression to the joyful anticipations of the Chorus, that, since Creon has changed his purpose, the evils threatened by the seer will be averted, and that the future of the state may yet be prosperous under the guardianship of Bacchus, the tutelary divinity of Thebes. Soph. introduces in several plays such odes of hope and joy at the turning-point of the tragedy when the spectator already has a foreboding of the catastrophe. Thus the poet affords a respite to the suspense and gloom that hold the mind of the spectator, and heightens the effect of the actual occurrence of the catastrophe. Cf., e.g., *O. T.* 1086 ff., *Aj.* 693 ff.—The const. of the main sent. is, Πολυώνυμε . . . ὅς ἀμφέπεις . . . μέδεις δὲ . . . Βακχεῦ . . . καὶ νῦν . . . μολεῖν (imv. 1143) . . . πορθμὸν. Between the parts of this sent. have

been inserted by paratactic structure, in the Hom. style, the two sents. σὲ δ' ὑπὲρ κτέ. (1126), and καὶ σε Νυσαίων κτέ. (1131). — πολυώνυμε: Schol. ὁ Διόνυσος· οἱ μὲν γὰρ Βάκχον, οἱ δὲ Ἴακχον, οἱ δὲ Λύαιον, οἱ δὲ Εἰσιον, οἱ δὲ Διθύραμβον αὐτὸν καλοῦσιν. — νύμφας: Semele, the bride of Zeus and mother of Dionysus.

1117. γένος: child. Cf. *Aj.* 784, ὁ Τέκμησσα, δύσμορον γένος.

1118. ἀμφέπεις: cf. Hom. *Il.* i. 37, ὅς Χρύσην ἀμφιβέβηκας.

1119. Ἵκαρίαν: the Athenian poet begins with Icaria, a fruitful deme of Attica, near Marathon, where, according to tradition, the vine was first planted, and where the rural celebration of Dionysiac worship in Attica found its earliest abode, and where, according to the belief of some, tragedy originated. Cf. *Athen.* ii. 40 a, ἡ τῆς τραγῳδίας εὐρεσις ἐν Ἵκαρίῳ τῆς Ἀττικῆς. — μέδεις: intr., bearest away. The act., common only in the partic., is found also in Soph. *Frg.* 341, μέδεις πρῶνας ἢ μέδεις λίμνας.

1120 f. παγκοίνοις κτέ.: in the all receiving vales of the Eleusinian Deo, i.e. in the vales of Eleusis, where the

Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν  
 ὁ ματρόπολιν Θήβαν  
 ναιετῶν παρ' ὑγρῶν  
 1125 Ἴσμηνοῦ ρείθρων, ἀγρίου τ' ἐπὶ σπορᾷ δράκοντος.

Ἀντιστροφή α.

σέ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπωπε  
 λιγνύς, ἔνθα Κωρύκεια

1121 f. W. ὦ Βακχεῦ, Βακχᾶν ματρόπολιν Θήβαν.

mystae from all parts of Greece were received. Next to Icaria, the chief seat in Attica of the worship of Dionysus was Eleusis, with its famous mysteries of Demeter and Cora and the boy Iacchus. The city's domain lay along the bay, which was the haven for all the worshippers that sailed hither from all parts of Greece. Similarly, Pind. *Olymp.* vi. 63, calls Olympia πάγκοινον χώραν.

1121. Βακχεῦ: Βάκχος is the common form.

1122. ματρόπολιν: Triclinius observes: ἐπειδὴ ἐν Θήβαις ὁ Διόνυσος μὲν γέγονεν, οὗτος δὲ τὰς Βάκχας πεποίηκεν, διὰ τοῦτο μητρόπολιν αὐτὴν τῶν Βακχῶν λέγει. The worship of Bacchus prob. went from Thebes to Delphi, where it was held in almost as high esteem as that of Apollo, and whence it obtained general and solemn recognition throughout all Hellas. It appears that from Thebes first women went forth to engage in mystic rites by night on Mount Parnassus.

1123 f. παρὰ ρείθρων: *alongside of the streams.* παρὰ with the gen. instead of the dat. Cf. 986.

1124. Ἴσμηνοῦ: see on 105.

1125. ἐπὶ σπορᾷ: lit. *by the seed,*

*i.e. with the offspring.* When Cadmus had found the site where, according to the oracle, he should settle, he sowed, at the command of Athena, the teeth of a dragon which he had slain. Out of these teeth there sprang up armed warriors, who slew one another; five, however, survived, and became the progenitors of the Thebans, who for this reason were called by the poets σπαρτοὶ ἄνδρες.

1126. ὑπὲρ: see on 985.—διλόφου πέτρας: Parnassus was freq. called διλόρυφος. On Parnassus women from Phocis, Boeotia, and Attica, celebrated every other year, at the time of the winter solstice, an orgy in honor of Dionysus and Apollo, by night and with torchlight (στέροψ λιγνύς) illumination. Behind the twin-peaks at the left from the path that leads to the summit, there lies between two fertile table-lands a lesser peak, near the top of which is found the entrance of the Corycian cave. In this cave, which is of stalactite formation, is still to be seen an ancient altar. An inscription shows the cave to be dedicated Πανὶ καὶ Νύμφαις; these are the companions of Dionysus. Cf. Eur. *Phoen.* 226,



- νύμφαι στείχουσι Βακχίδες,  
 1130 Κασταλίας τε νῆμα ·  
 καί σε Νυσαίων ὀρέων  
 κισσῆρεις ὄχθαι χλωρά τ' ἀκτὰ  
 πολυστάφυλος πέμπει,  
 ἀμβρότων ἐπέων  
 1135 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνιάς ·

Στροφή β'.

- τὰν ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων  
 ματρὶ σὺν κεραυνίᾳ ·  
 1140 καὶ νῦν, ὥς βιαίᾳς ἔχεται

1129. W. στείχουσι νύμφαι.

ᾧ λάμπουσα πέτρα πυρὸς δικόρυφον σέλας  
 ὑπὲρ ἄκρων Βακχείων Διονύσου.

1130. νῆμα : sc. ὕπαι σε. The fountain of Castalia, celebrated as the inspiring source of Greek poetry, was for many centuries an object of local interest. An earthquake in 1870 dislodged a mass of rock from an overhanging cliff, which crushed the basin that enclosed the spring, and buried it from sight.

1131. Νυσαίων : Nῦσα was the name of several districts in all of which Dionysus was worshipped. Here a district in Euboea is meant, as 1145 shows. There was a tradition that a wonderful vine was to be seen here which blossomed and bore fruit in the same day.

1132. χλωρά : lustrous with fresh green. "The word suggests the richness of young vegetation, esp. of the vine." Camp.

1133. πῆμτα : send forth; its obj. is σέ. Cf. O. C. 298, ὅς καμὲ δεῦρ' ἐπεμπευ.

1134. ἀμβρότων : = θείων, because these songs were inspired of the gods. Similarly ἀμβρόσιος of poems; cf. Pind. Pyth. iv. 532, παγὰν ἀμβροσίων ἐπέων. Ar. Av. 749, ἀμβροσίων μελέων, of the poetry of Phrynichus.

1135. εὐαζόντων : cf. Trach. 219, where the cry is εὐοῖ εὐοῖ.

1136. ἐπισκοποῦντα : watching over, as a tutelary divinity. Cf. φθεγμάτων ἐπίσκοπε, 1148.

1137. τάν : see on 607; the rel. refers to Θήβαν implied in Θηβαίας. Cf. O. C. 730, φόρον τῆς ἐμῆς ἐπεισόδου, ὅν (i.e. ἐμέ) μήτε δκνεῖτε μήτ' ἀφήτε.

1139. κεραυνίᾳ : because Semele was smitten by the thunderbolt of Zeus, when her wish to behold the god in his glory was granted her. Cf. Eur. Bacch. 6 ff.

1140. καὶ νῦν : now also. For the const., see on 1115. — ὥς ἔχεται κτέ. : since the entire city is plague-stricken, lit. is held fast by a violent disease, since ἡ νόσος ᾗ ξύνεστιν ἡ πόλις, not

πάνδαμος πόλις ἐπὶ νόσον,  
 μολεῖν καθαρσίῳ ποδὶ Παργασίαν ὑπὲρ κλιτὺν  
 1145 ἢ στονονέοντα πορθμόν.

Ἀντιστροφή β.

ἰὼ πῦρ πνειόντων χοράγ' ἄστρων, νυχίων  
 φβεγμάτων ἐπίσκοπε,  
 παῖ Διὸς γένεθλον, προφάνηθ',  
 1150 ὦναξ σαῖς ἅμα περιπόλοις  
 Θυίαισιν, αἶ σε μαινόμεναι πάννυχοι χορεύουσι  
 τὸν ταμίαν Ἰακχον.

1146 f. W. ἰὼ πύρπνων ἄστρων χοραγὲ καὶ νυχίων.

withstanding Creon's change of mind, still continues. The use of ἐπί is peculiar; some prefer ὑπό. For ἔχεται, cf. *Aj.* 1145, ἥνικ' ἐν κακῷ χειμῶνος εἶχετο.

1143. μολεῖν καθαρσίῳ ποδὶ: poetic for μόλε καθάρσιος.

1145. πορθμόν: the Euripus.

1146. πῦρ πνειόντων: cf. Pind. *Frg.* 123, πῦρ πνέοντος κεραυνοῦ. Aesch. *Prom.* 359, πυρπνόν βέλος.

1147. ἄστρων: W. takes poetically for torches. But it seems preferable to take it literally of the stars, which by a poetical fancy are said to move in a bacchantic chorus. So the Schol. also interprets, κατὰ γὰρ τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορηγός. Cf. Eur. *Ion*, 1074 ff., αἰσχύνομαι τὸν πολύθυμον θεόν, εἰ παρὰ καλλιχόροισι παγαῖς λαμπάδα θεωρὸν εἰκάδων ὄψεται ἐννόχιος ἄπνος ὢν, ὅτε καὶ Διὸς ἀστερωπὸς ἀνεχόρευσεν αἰθήρ, χορεύει δὲ σελάνα. Bacchus is lord and leader of the sights and sounds of night. The stars

in their courses hold revel with his torch-bearers; the voices of the night are awakened by their shouting.

"All those shining worlds above,  
 In mystic dance began to move."

CONGREVE'S *Hymn to Harmony*.

1149. παῖ Διὸς γένεθλον: appos.; son of Zeus, his offspring; as if it were ἐκ Διὸς γεγὼς παῖς.

1151. Θυίαισιν: the Bacchantes. Cf. *O. T.* 211 f., Βάκχον εὖιον Μαινώδων δμῶστολον.

1152. σέ: obj. of χορεύουσι = celebrate in choral dance. Cf. *O. T.* 1093, σὲ χορεύεσθαι πρὸς ἡμῶν. Eur. *Herc. Fur.* 871, τάχα σ' ἐγὼ μᾶλλον χορεύσω. — μαινόμεναι: frenzied.

1154. ταμίαν: the ruler; the one who directs their movements. — Ἰακχον: this name was applied to Bacchus. esp. in the mystic celebration of his worship, and prop. signifies the one who is addressed with loud huzzahs. (ιαχή).

NINTH SCENE. MESSENGER. AFTERWARDS EURYDICE AND ATTENDANTS.

\*Εξοδος.

ΑΓΓΕΛΟΣ.

1155 Κάδμον πάροικοι καὶ δόμων Ἀμφίωνος,  
οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον  
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί,

1155. The messenger enters the scene at the left. His part is played by the actor who had represented in turn Ismene, Haemon, and the Guard. With mournful reflections of a general character, he prepares the way for the recital of the calamities that have happened, and leads the mind of the spectator back from the joyful elation awakened by the song and dance of the chorus to a state of sorrow and gloomy foreboding.—*δόμων*: the Thebans dwell by the side of (*παρ*-) the citadel that was founded by Cadmus and afterwards inhabited by Amphion; hence Thebes was often called the city of Cadmus and Amphion. Cf. *Sen. Herc. Fur.* 272, *Cadmea proles civitasque Amphionis*.

1156. "Nemo ante mortem beatus."—*στάντα*: while it (still) stands (erect). 1158 is included in the figurative expression. The subst. is assimilated to the rel., instead of *οὐκ ἔστι ποτὲ βίος ὅποιον*.—The accumulation of negs. is due to the fact that *οὐκ ἔσθ' ὅποιος* = *οὐδεὶς*. Cf. *Plat. Apol.* 31 e, *οὐ γὰρ ἔστιν ὅστις ἀνθρώπων σωθήσεται, οὔτε ὁμῶν οὔτε ἄλλων οὔδεν*

*πλήθει ἐναντιούμενος*. So W. But the full force of *ὅποιον στάντα* does not come out in this interpretation, since *στήναι* may have the figurative sense of *be conditioned, be situated*. Cf. *Aj.* 950, *οὐκ ἂν τὰδ' ἔσται τῆδε, μὴ θεῶν μέτα*. The sent. may be equiv. to *οὐκ ἔστι βίος ὅποιος ἂν στῇ ἢν κτέ*. So Ellendt explains: *οὐκ ἔστι βίος τοιοῦτος ὥστε ἐπαινέσαιμ' ἂν στάντα ὅποιονοῦν*. The sense then is, "there is no life, whatever be its state, that I can praise." The additional phrase *οὔτε μεμψαίμην* is closely related to the thought, but expands the proverb of the mutability of fortune, which 1158 f. then amplifies. For a similar sentiment, cf. *Phil.* 502 f.

1158. *καταρρέπει*: causes to sink. *ρέπειν* is usually intr.; but trans. in *Aesch. Eum.* 875, *οὐτ' ἂν δικαίως τῆδ' ἐπιρρέποις πόλει μῆνιν τιν' ἢ κότον τιν' ἢ βλάβην*. *Theogn.* 157, *Ζεὺς τὸ τάλαντον ἐπιρρέπει ἄλλοτε ἄλλως*. For the sentiment, cf.

"To Fortune give immortal praise,  
Fortune deposes, and can raise."  
GRANVILLE'S *British Enchanters*, III. 3.

1159. *αἰεί*: belongs to both verbs, and at the same time to the partic.

- 1160 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς.  
 Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ,  
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα  
 λαβὼν τε χώρας παντελῇ μοναρχίαν  
 ἡῦθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ.  
 1165 καὶ νῦν ἀφείτῃ πάντα. τὰς γὰρ ἡδονὰς  
 ὅταν προδῶσιν ἄνδρες, οὐ τίθῃμ' ἐγὼ  
 ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ  
 1170 τοῦτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς

1160. τῶν καθεστῶτων: of the things that are established; i.e. whether the things that now are will remain permanent or not. "There is no prophet to mortals of that which is destined for them." Cf. *Aj.* 1419, οὐδεὶς μάντις τῶν μελλόντων. But in this citation the point of view is changed from the permanence of the present to the changed conditions which the future may bring.

1161. ὥς ἐμοί: sc. ἔδοκει. Cf. *Aj.* 395, ἔρεβος, ᾧ φαεννότατον, ὥς ἐμοί. *Eur. Ion.* 1519, τὸ γένος οὐδὲν μεμπτόν, ὥς ἡμῖν, τόδε.

1162. ἐχθρῶν: gen. of separation. Cf. *Phil.* 919, σῶσαι κακοῦ.

1163 f. λαβὼν τε: Creon was favored by fortune both in his public station and in his private life; hence σώσας μὲν should have corresponding to it θάλλων δέ (λαβὼν τε simply adding an additional fact to the first reason), but the regularity of the sent. is broken by εὔθυνε. — παντελῇ: see on 1016.

1165. ἀφείτῃ: is lost.

1166. προδῶσιν: forfeit. Cf. *Eur. Alc.* 201, κλαίει ἄκοιτιν, καὶ μὴ προδοῦναι λίσσεται τὰμήχανα ζῆτων. — τίθῃμ

κτέ.: the Schol. explains by οὐ τίθῃμ ἐν τοῖς ζῶσι τὸν τοιοῦτον· οἶον, οὐ νομίζω ζῆν ἐκείνον τὸν ἄνδρα ὃν ἂν προδῶσιν αἱ ἡδοναί.

1167. τοῦτον, νεκρόν: sing., as though ἄνθρωπος had preceded. The contrary change from sing. to plur. is found in 709, 1022. For the sentiment, cf. Simon. *Erg.* 71, τίς γὰρ ἄδονᾶς ἄτερ θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς; τὰς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών. An imitation of the passage by Antiphanes is found in Stobaeus, *Flor.* 63, 12, εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονὰς καταλείπῃ· οὐδὲν ἔτερον ἢ τεθνηκέναι. Cf.

"Whose life with care is overcast,  
 That man's not said to live, but last."

HERRICK'S *Verses to Mr. Wicks.*

1168. κατ' οἶκον: where treasures are kept. — μέγα: adv. with πλούτει.

1169. τύραννον σχῆμα: lordly state.

1170. τοῦτων: gen. of separation with ἀπῇ. The reference is to this wealth and pomp just spoken of. — καπνοῦ σκιᾶς: gen. of value or price. This expression was proverbial. Cf. *Phil.* 946, κοῦκ οἷδ' ἐναιρῶν νεκρὸν ἢ καπνοῦ σκιάν. *Aesch. Erg.* 390, τὸ

οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τὸδ' ἄχθος βασιλέων ἦκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθναῖσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Αἴμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρώας ἢ πρὸς οἰκείας χερός;

βροτεῖον σπέρμα πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιὰ.

1171. οὐκ ἂν... ἀνδρὶ: *I would not buy from a man.* ἀνδρὶ is a dat. of interest. Cf. Ar. *Acharn.* 812, πόσου πρῶμαί σοι τὰ χορίδια; So δέχεσθαι τί τινι = *to receive something from some one.* — πρὸς: in view of, in comparison with. Cf. Eur. *Frg.* 96, οὐδὲν ἡγέμεναι πρὸς τὰ χρήματα. Ion, 1510, μηδεὶς δοκείτω μηδὲν ἔλεπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

1172. αἶ: *again*; i.e. after we have seen Antigone condemned to death and Haemon made angry. — τόδε: see on 7. — βασιλέων: of the royal house. Children of the king are often called βασιλεῖς.

1173. τεθναῖσιν: sc. βασιλεῖς. He means Antigone and Haemon. — αἴτιοι: the full const. is, αἴτιοι εἰσι τοῦ θανεῖν. See GMT. 749, for the omission of the art. with the inf. Cf. *Trach.* 1233, ἡ μητρὶ θανεῖν μόνῃ μεταίτιος.

1174. φονεύει: *is the slayer.* — ὁ κείμενος: *the slain.* Cf. *Aj.* 989, τοῖς ἐχθροῖσι τοὶ φιλοῦσι πάντες κείμενοι ἐπεγγελαῖν. From the account that follows, it is evident that Eurydice, being about to go forth with her attendants, was at the door of the palace, and heard the announcement of the messenger in 1175; but, overcome by the sudden news of the dreadful event, she is for the moment bereft of her senses (1188), and does not appear until 1180.

1175. αὐτόχειρ: could be taken by the Chorus in the general sense also of *murdered by one of his kinsmen*; hence the following question. Cf. *Xen. Hell.* vi. 4. 35, αὐτὸς (\**Ἀλέξανδρος*) αὐτὸς ἀποθνήσκει, αὐτοχειρὶ μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν. Cf. also the use of αὐθέντης. Notice the paronomasia in Αἴμων αἰμάσσεται.

1176. πρὸς: belongs to both clauses. See on 367. — οἰκείας: here used in the sense of ἴδιος.

## ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μῆνίσας φόνου.

## ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

## ΑΓΓΕΛΟΣ.

ὡς ὧδ' ἐχόντων τὰλλα βουλευεῖν πάρα.

## ΧΟΡΟΣ.

1180 καὶ μὴν ὀρῶ τάλαρ' αἶαν Εὐρυδίκην ὁμοῦ,  
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων  
ἦτοι κλύουσα παιδὸς ἡ τύχη πάρα.

## ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἀστοί, τῶν λόγων ἐπρησθόμην  
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς

1177. φόνου: because of the murder (of Antigone). φόνος is murder by shedding of blood, and is used to portray the strong feeling of Haemon.

1178. ὡς: = how; exclamatory. The allusion is to the prediction in 1078 ff. — ἤνυσας: ἀνύειν is used of fulfilling a word. Cf. O. T. 720 f., 'Απόλλων οὐτ' ἐκείνον ἤνυσεν φονέα γενέσθαι πατρὸς οὔτε Λαίον πρὸς παιδὸς θανεῖν. O. C. 453, τὰ ἐξ ἐμοῦ παλαίφατα μαντεῖα, ἅμολ φοῖβος ἤνυσέν ποτε.

1179. ὡς ὧδ' ἐχόντων: sc. τῶνδε. The gen. absol. without subj. is freq. in both prose and poetry. See G. 1568; H. 972 a. For the use of ὡς, see G. 1574; H. 978. Cf. Aj. 981, ὡς ὧδ' ἐχόντων πάρα στενάξειν. — τὰλλα: i.e. how further calamities may be averted and the gods may be appeased. — πάρα: i.e. πᾶρ' ἐστι, now it is the right time, or now it is in place.

1180. καὶ μὴν: see on 526. Eurydice comes forth from the palace (1174), accompanied by two attendants (1189), as was customary in the case of queens in the representations of the Greek stage.

1182. παιδός: equiv. to περὶ παιδός. Cf. O. C. 307, κλύων σοῦ θεῶρ' ἀφίξεται ταχύς. Phil. 439, ἀναξίου μὲν φωνὴς ἐξερήσομαι. — πάρα: here not exactly as in 1179, but in the sense of *is at hand*. Cf. O. C. 550, θεοὺς πάρα.

1183. πάντες: i.e. οἱ παρόντες. She thus enjoins upon each one the duty of giving her the desired information. — τῶν λόγων: your conversation.

1184. προσήγορος: προσαγορεύειν may take two accus., τὴν Παλλὰδα προσαγορεύω εὐγμᾶτα. Cf. the Hom. phrase, 'Αθηναίην ἔτα πτερόεντα προσήδα, and similar expressions. Hence with προσήγορος two gens.; προσήγορος Παλλάδος means *as suppliant of Pallas*,

- 1185 ὅπως ἰκοίμην εὐγμάτων προσήγορος.  
καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης  
χαλῶσα, καί με φθόγγος οἰκείου κακοῦ  
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι  
δείσασα πρὸς δμῳαῖσι κάποπλήσσομαι.  
1190 ἄλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε·  
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι. #

## ΑΓΓΕΛΟΣ.

ἐγώ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,  
κοῦδὲν παρήσω τῆς ἀληθείας ἔπος.  
τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον

προσήγορος εὐγμάτων, one who offers supplications.

1186 f. καί: connects this with the sent. immediately preceding; then follow τέ...καί, connecting the two parts of this sent. We have here co-ordination of sents. instead of subordination (παράταξις instead of ἐκτάξις). Cf. Hdt. iv. 135, νύ τε ἐγένετο καὶ Δαρείος ἐχρᾶτο τῇ γνώμῃ ταύτῃ. Xen. Anab. i. 8. 1, καὶ ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσιν, καὶ πλησίον ἦν ὁ σταθμός. Ibid. iv. 6. 2, καὶ ἤδη τ' ἦν ἐν τῷ τρίτῳ σταθμῷ καὶ Χειρίσοφος αὐτῷ ἐχαλεπάνθη. This parataxis gives to the account animation, and makes manifest the anxious haste of the queen. — ἀνασπαστοῦ πύλης: Eurydice wished to go forth to the altar of Zeus. The leaves or valves of the door were secured on the inside by means of a long bolt which passed across the door. This bolt must be pushed back or loosened (χαλᾶν), and then the door was thrown or pushed out (ἀνασπᾶν); thus ἀνασπαστοῦ is used proleptically, i.e. "when I was loosening the bolt of the door so that it flew open." The opposite is ἐπισπᾶν = draw to, shut,

like ἐπιπράττειν. Cf. O. T. 1244, πύλας ἐπιπράξας' ἔσω. — This sense of ἀνασπαστοῦ, though not exact, seems warranted by its use in other places. Cf. Polyb. v. 39. 4, ὤρμησαν πρὸς τὴν ἄκραν, ὡς ἀνασπᾶσcentes ταύτης τὰς πυλίδας. Cf. also Aj. 302, λόγους ἀνέσπα = he uttered words. Eur. Med. 1381, τύμβους ἀνασπᾶν.

1188. δι' ὧτων: the sound penetrates her ears. Cf. El. 737, ὅξιν δι' ὧτων κέλαδον ἐνσεύσας θααῖς πάλοισ.

1189. πρὸς δμῳαῖσι: i.e. she falls in her swoon backwards into the arms of her attendants.

1190. αὐθις εἶπατε: tell me again. She vainly hoped she had not heard correctly at first (1183).

1191. κακῶν: obj. gen. after the adj. ἄπειρος. See G. 1141; H. 753 d. — οὐκ ἄπειρος: i.e. well versed in; an instance of litotes.

1192. παρὼν: since I was present there. The pres. partic. represents an impf. here, and is freq. so used. Cf. O. C. 1587, ὡς εἶπε, καὶ σύ που παρὼν ἐξοίσθα. Aesch. Pers. 287, παρὼν φράσαιμ' ἂν ὅτ' ἐπορσύνθη κακῶ.

1194. ὦν: sc. τοῖτοισ as antec. The

- 1195 ψεύσται φανούμεθ' ὀρθὸν ἀλήθει' αἶ.  
 ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει  
 πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς  
 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·  
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν  
 1200 Πλούτωνα τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,  
 λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπᾶσω  
 θαλλοῖς ὃ δὴ ἑλέλειπτο συγκατήθομεν,  
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς  
 χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

gen. after ψεύσται, as often with ψεύ-  
 δεσθαι. Cf. Plat. Apol. 22 d, τούτων  
 οὐκ ἐψεύσθη.

1195. φανούμεθα: see on 1092.—  
 ὀρθόν: safe. Cf. O. T. 695, κατ' ὀρθὸν  
 οὐρίσας, wasf in a safe course. The  
 pred. adj. is in the neut., although its  
 subst. is fem. See G. 925; H. 617.  
 Cf. Barp, 1251.

1196. εἰ: points to a slight ellipsis,  
 ἦν δὲ τὸ πᾶγμα τοιοῦτο· ἐγὼ κτέ.—  
 ποδαγός: attendant, companion. The  
 tragedians use the forms with α in the  
 compounds of ἄγω (e.g. ὀδαγός, κυνα-  
 γός), except in ἀρχηγός, στρατηγός,  
 κνηηγέτης, and their derivatives.

1197. ἐπ' ἄκρον: see on 1110.

1199. τὸν μὲν: that one; obj. of  
 λούσαντες.—ἐνοδίαν θεόν: goddess of  
 the cross-roads. Hecaté is meant, Lat.  
 Trivia. Cf. Soph. Frg. 490, τῆς  
 εἰνοδίας Ἑκάτης. Hecate is identified  
 partly with Artemis and partly with  
 Persephone as goddess of the lower  
 world. She and Pluto are invoked  
 because to them it is esp. offensive  
 that the body of Polynices is left  
 unburied. At Athens there were  
 many small statues of Hecate placed  
 before the houses and at the crossings  
 of the streets.

1200. εὐμενεῖς: belongs to θεὸν and  
 Πλούτωνα, and is proleptic; that they  
 would restrain their anger and be gra-  
 cious. Cf. El. 1011, κατέσχευ ὀργήν.

1201. λουτρόν: cognate accus. Cf.  
 1046. Trach. 50, πολλὰ δδύρματα τὴν  
 Ἡράκλειον ἔξοδον γουμένην.

1202. ἐν νεοσπᾶσιν θαλλοῖς: with  
 newly-plucked boughs. Olive boughs  
 are prob. meant, which were used for  
 the funeral pyres, as Boeckh shows  
 from Dem. xliii. 71. Cf. O. C. 474,  
 where, as here, θαλλοί is found with-  
 out expletive of olive boughs; in  
 that instance used to twine around  
 a κρατήρ.

1203. οἰκείας χθονός: of his native  
 soil. Cf. Aj. 859, ὃ γῆς ἱερὸν οἰκείας  
 πέδον Σαλαμῖνος. To be buried in the  
 soil of one's native land was the de-  
 sire of all. The messenger makes  
 prominent that this should be the  
 portion of Polynices as a partial  
 atonement.

1204 f. αὖθις: again, then, as con-  
 trasted with τὸν μὲν κτέ. 1199. Cf. 187.  
 —πρὸς νυμφεῖον εἰσβαίνομεν: πρὸς im-  
 plies a verb of motion; "we went up  
 to and proceeded to enter in" (impf.).  
 Cf. O. C. 125, προσέβα οὐκ ἔν ποτ' ἔλσος  
 ἐς. — λιθόστρωτον νυμφεῖον κοῖλον:



- 1205 νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν.  
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολών.  
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
- 1210 ἔρποντι μᾶλλον ἄσσον, οἰμώξας δ' ἔπος  
 ἵησι δυσθρήνητον· ὦ τάλας ἐγώ,  
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην  
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;  
 παιδός με σαίνει φθόγγος. ἀλλὰ πρόσπολοι,
- 1215 ἵτ' ἄσσον ὠκέϊς, καὶ παραστάτες τάφω

the hollow bridal-chamber paved with stones. The tomb in which Antigone was imprisoned, to judge from the description here given, was a cavern excavated in the side of a hill or hewn into the rock (cf. 774), somewhat like the so-called treasury of Atreus near Mycenae, and other vault-like tombs found on or near the sites of ancient cities. — νυμφεῖον Ἄιδου: the two form one idea (like our word death-bed), on which κόρη depends. For the idea, cf. 816, 891.

1206 f. Const. ἄπωθεν κλύει τις φωνῆς ὀρθίων κωκυμάτων. ὄρθιος means loud, shrill. Cf. *El.* 683, ὀρθίων κρηρυγμάτων. The messenger uses the pres. in order to make the scene as vivid as possible.

1207. ἀκτέριστον παστάδα: unconsecrated tomb (lit. chamber). So called because Antigone, by being, as it were, buried alive, failed of the proper κτερίσματα of the dead.

1208. μολών: adds to the vividness.

1209. τῷ δ': to this one; dat. of interest with περιβαίνει. Cf. *Hom. Il.* xvii. 80, Πατρόκλῳ περιβάς. — ἀθλίας ἄσημα βοῆς: an indistinct cry of distress. The expression is equiv. to

ἀθλία ἄσημος βοή. Cf. 1265. *O. T.* 1474, τὰ φίλτατ' ἐκγόνοι ἐμοῖν. — περιβαίνει: surrounds; the idea is, that it fills his ears, it encompasses him on every hand. Cf. *Hom. Od.* vi. 122, ὥς τέ με κουράων ἀμφήλυθε αὐτή. *Id.* i. 351, ἀοιδὴν, ἣτις ἀκούοντεςσι νευράτη ἀμφιπέληται.

1210. μᾶλλον ἄσσον: a double comp. is occasionally found both in prose and in poetry. Cf. *Aesch. Sept.* 673, μᾶλλον ἐνδικώτερος. *Eur. Hec.* 377, μᾶλλον εὐτυχέστερος.

1213. παρελθουσῶν: see on 102.

1214. σαίνει: originally used of the wagging of a dog's tail; hence make signs of recognition; here it may be rendered touches, agitates, i.e. by a feeling of recognition. Cf. *Eur. Hipp.* 862 f., καὶ μὴν τύποι γε σφενδόνης χρυσηλάτου τῆς οὐκέτ' οὐσης τῆσδε προσσαίνουσί με.

1215. ὠκέϊς: pred. adj. used instead of an adv. See *G.* 926; *H.* 619. The attendants, being younger and swifter, precede the king. Perhaps also he lags somewhat behind through a vague consciousness that a fearful spectacle awaits him, that he is al-

ἀθρήσαθ', ἄρμον χῶματος λιθοσπαδῇ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος  
 φθόγγον συνήμ', ἥ θεοῖσι κλέπτομαι.  
 τάδ' ἐξ ἀθύμου δεσπότου κελεύσασιν

1220 ἡθροῦμεν· ἐν δὲ λισθίῳ τυμβεύματι  
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,  
 βρόχῳ μιτῶδει σιδόνος καθημμένην, ἅπτω  
 τὸν δ' ἄμφι μέσση περιπετὴ προσκείμενον,  
 εὐνῆς ἀπομιῶζοντα τῆς κάτω φθορὰν

ready hearing the *κακύματα* announced in 1079.

1216. ἀθρήσατε: has for its obj. the clause εἰ... κλέπτομαι. — ἄρμον χῶματος κτέ.: we are to imagine that from the vaulted tomb, which is farther in the recess of the rocky excavation, there runs a passage-way that leads to the outermost entrance, which was closed by means of one or more large stones or by masonry. The ἄρμος is the opening or chink in this mound (χῶμα) at its entrance, made by drawing away one or more of the stones (λιθοσπαδῆς). Creon says accordingly: "when you are at the tomb, enter into the opening (which he presupposes to have been made) of the mound, and going up to the very mouth of the vault within see whether it is the sound of Haemon's voice that I hear, or not." With λιθοσπαδῆς, cf. νευροσπαδῆς ἄρρακτος, *Phil.* 290.

1218. θεοῖσι κλέπτομαι: the Schol., ἀπατῶμαι ὑπὸ θεῶν. Cf. 681.

1219. ἐκ δεσπότου κελεύσασιν: at the commands proceeding from our lord. See on 95. Cf. *O. T.* 310, ἀπ' οἰωνῶν φάτιν.

1220. λισθίῳ τυμβεύματι: the innermost part of the tomb.

1221. τὴν μὲν: Antigone; contrasted with τὸν δέ (1223), Haemon.

— αὐχένος: by the neck. Cf. *Hom. Il.* xiii. 388, ποδὸς ἔλκε κατὰ κρατερὴν ὑσμίνην ἥρως Ἴδομενεύς.

1222. βρόχῳ μιτῶδει κτέ.: fastened (sc. to the roof) by a thread-woven noose of fine linen. This may have been either her girdle, or, more likely, her veil. — καθημμένην: the Schol., τὸν τράχηλον δεδεμένην. Iocasta in the *Oedipus Tyrannus*, and Phaedra in the *Hippolytus* of Eur., are other well-known instances of hanging.

1223. μέσση: her waist; with *σ metri gratia*. Cf. 1236. — περιπετὴ: pred., i.e. so that he embraced. From 1237–1240 it is evident that Antigone's body lay prostrate on the ground. The attendants could not have seen Antigone suspended, but they inferred that this was the manner of her death from the noose that was still around her neck. It is also naturally inferred that the first thing that Haemon did was to unfasten the noose from the ceiling, that he might save Antigone, if possible, from death.

1224. εὐνῆς κτέ.: lamenting the ruin of his bridal that was only to be found in death (τῆς κάτω). Cf. 1241. W. and others take εὐνή here, like λέχος, in the sense of bride, citing Eur. *Andr.* 907, ἄλλην τιν' εὐνὴν ἀντ' σοῦ στέργει

1225 καὶ πατὴρ ἔργα καὶ τὸ δύστηνον λέχος.

ὁ δ' ὡς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω  
χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·  
ὦ τλήμων, οἶον ἔργον εἴργασαι· τίνα  
νοῦν ἔσχεις; ἐν τῷ συμφορᾷ διεφθάρης;

1230 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι.

τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,  
πτύσας προσώπῳ κοῦδὲν ἀντειπών, ξίφους  
ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένον  
πατὴρ φυγαῖσω ἤμπλακ'· εἴθ' ὁ δύσμορος

1235 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθείς

λαλή ἤρεισε πλεῦρα<sup>πλευρᾶς</sup> αἰς μέσσον ἔγχος· ἐς δ' ὕγρον

*πόσις*; But there is no need of taking it there any more than here in the sense of person.

1225. *λέχος*: bride. "So Lat. lectua. Cf. Propert. ii. 6, 23, Felix Admeti conjux et lectus Ulixis. Cf. Eur. El. 481, σὰ λέχεια = thy spouse. Haemon commiseratur se ipsum, patrem, sponsam." Weckl.

1226. δ' ὁ δέ: i.e. Creon. — σφί: i.e. Haemon. See on 44.

1229. *νοῦν ἔσχεις*: what thought had you? A colloquial phrase like our "what possessed you to do this?" — τῷ: i.e. τίνι; the following gen. limits it. Cf. Aj. 314, ἐν τῷ πράγματι. — ἐν: with, by means of. See on 962.

1231. *τόν*: obj. of πτύσας as well as of παπτήνας.

1232. *πτύσας προσώπῳ*: lit. spurning him by his face, i.e. with abhorrence in his countenance. W., not so well, takes προσώπῳ as dat. of direction, as if it were, "casting a look of contempt at his (Creon's) countenance. Cf. Plato Euthyd. 275 e, μειδίας τῷ προσώπῳ, with a smile upon his face. — κοῦδὲν ἀντειπών: this is a fine touch.

It is with a look alone that Haemon answers his father. Cf. Eur. Phoen. 1440, φωνὴν μὲν οὐκ ἀφήκεν, ὀμμάτων δ' ἀποπροσεῖπε δακρύοις.

1233. In a frenzy of passion, and bereft of judgment through grief, Haemon draws his sword to strike his father. But the next moment he is stung with a feeling of self-reproach (αὐτῷ χολωθείς). Unwilling to survive his betrothed he is driven to self-destruction, as he predicted in 751. — *κνώδοντας*: the cross-pieces (or prongs) of a sword, placed usually where the blade is joined with the hilt. In Aj. 1025, Teucer says to his brother, who has thrown himself upon a sword, πῶς σ' ἀποσπᾶσω τοῦδ' αἰόλου κνώδοντος; — ἔκ: join with ὀρμωμένον.

1234. *φυγαῖσιν*: dat. of means with ἐξορμωμένου.

1235. ὥσπερ εἶχε: cf. 1108. Haemon held the sword in his hand, as ὥσπερ εἶχε and ἤρεισε show, and stabbed himself. The βῆσις ἀγγελικὴ is fond of giving minute details, as the guard in 490 f.

1236. ἤρεισε κτέ.: cf. Pind. Pyth.

ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·  
καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν  
λευκῇ παρειᾷ φοινίου σταλάγματος.

1240 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ  
τέλη λαχὼν δαίλαιος ἐν γ' Αἰδου δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

## ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν  
1245 φρουρῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

## ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ' ἐλπίσω δὲ βόσκομαι

x. 51, ἄγκυραν ἔρεισον χθονί. ἔγχος is freq. used in the sense of sword also by the tragedians. Cf. *Aj.* 658, κρύψω τόδ' ἔγχος. — μέσσον: adv., so that it should strike the middle of his body. Some connect μέσσον with ἔγχος, i.e. half its length, up to its middle.

1236 f. ἐς δ' ὑγρόν κτέ.: he clung to the maiden enfolding her in his slacking arm. — ἐς ἀγκῶνα: as if λαβὼν or some such verbal idea were in mind. W. takes ὑγρὸν ἀγκῶνα of the arm of Antigone, i.e. "he fell into her arm," which lay outstretched; but this does not fit so well with προσπτύσσεται. For ὑγρός = relaxing, languid, cf. Eur. *Phoen.* 1439, of the dying Eteocles, ἤκουσε μητρὸς κἀπιθεὶς ὑγρὰν χέρα. Tibul. i. 1. 60, moriens deficiente manu.

1238 f. Const. ὀξεῖαν ἐκβάλλει ῥοήν φοινίου σταλάγματος παρειᾷ (παρθένου). Cf. Aesch. *Agam.* 1389, κάκφυσιῶν ὀξεῖαν αἵματος σφαγὴν βάλλει μ' ἑρμηνῇ

ψακάδι φοινίας δρόσου. — φοινίου σταλάγματος: of gory drops. — παρειᾷ: dat. of direction.

1240. The variable quantity of the penult in νέκρος is to be noticed. Cf. Eur. *Phoen.* 881, πολλοὶ δὲ νεκροὶ περὶ νεκροῖς

1241. τέλη λαχὼν: having obtained his nuptial rites. The marriage rite was sometimes called τέλος. "They have become united (σύνευνοι) in Hades."

1242. τὴν ἀβουλίαν: by prolepsis obj. of δείξας, instead of subj. of πρόσκειται. The ἀβουλία is that of Creon, who is the cause of the death of both. Speechless, with her horrible resolve fully made, Eurydice withdraws into the palace. So Iocasta, *O. T.* 1075, and Deianira, *Trach.* 813, leave the stage in silence.

1244. τοῦτο: sc. εἶναι. "What do you think is the meaning of this conduct?"

1246. ἐλπίσω βόσκομαι: cf. 897.

ἄχῃ τέκνου κλύουσταν ἐς πόλιν γόους  
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω  
 δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.  
 1250 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

## ΧΟΡΟΣ.

οὐκ οἶδ'. ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺν  
 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

## ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον  
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,  
 1255 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις.  
 καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρος.

1250. W. retains this verse.

1247. ἐς πόλιν: in the presence of the city, i.e. in public. Thus Electra (*El.* 254) makes excuse to the Chorus for her public lamentation, for which she is chided by her sister and mother (*El.* 328, 516). Ajax says to his wife (*Aj.* 579), δῶμα πάκτου μὴδ' ἐπισκήνους γόους δάκρυε. Iocasta gives vent to her grief only after she has entered her chamber (cf. *O. T.* 1241-50). — γόους: obj. of στένειν, which is to be taken with ἀξιώσειν as well as with προθήσειν.

1249. δμωαῖς προθήσειν κτέ.: to lay upon her servants the task of bewailing the sorrow of the household. Cf. *Hom. Il.* vi. 499, ἀμφιπόλους, τῆσιν τε γόον πάσθαιεν ἔνωρσεν.

1250. She is not inexperienced in good judgment so that she should commit a wrong (i.e. lay violent hands on herself). ἁμαρτάνειν is used abs. here, as it often is in poetry and prose. Cf.

*Hom. Od.* xiii. 214, Ζεὺς τίνεται, ὅς τις ἁμάρτη. See App.

1251. τί: correlated with καὶ (χή) in the next verse. — βαρὺ: see on 1195. With the thought, cf.

"This dead stillness  
 Makes me more apprehend than all the noise  
 That madmen raise."

LEE's *Cæsar Borgia*, iii. 1.

1253 f. μὴ καλύπτει: see on 278. — κατάσχετον: suppressed, kept back.

1255. παραστείχοντες: proceeding to or into. Cf. *Eur. Med.* 1137, ἐπεὶ παρήλθε νυμφικούς δόμους. *Hipp.* 108, παρελθόντες δόμους σίτων μέλεσθε.

1256. γὰρ: usually stands after the first or second word of its clause, here after the third. Cf. *O. T.* 1430, τοῖς ἐν γένει γὰρ. *El.* 659, τοὺς ἐκ Διὸς γὰρ. — τῆς ἄγαν σιγῆς: a pred. partitive gen. with ἐστὶ βάρος. — βάρος: lit. a weight, i.e. a grave import. The messenger follows the queen. He returns presently as the ἄγγελος.

## TENTH SCENE. CREON AND MESSENGER.

ΧΟΡΟΣ.

καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει  
 μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,  
 εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν  
 αἶτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1260

ΚΡΕΩΝ.

Στροφή α.

ἰώ,

φρενῶν δυσφρόνων ἀμαρτήματα  
 στερεὰ θανατόεντ'.  
 ὦ κτανόντας τε καὶ  
 θανόντας βλέποντες ἐμφυλίου.

1257 ff. The four following verses are anapaests spoken by the Coryphaeus in order to announce the approach of Creon, who comes accompanying the body of Haemon. With this scene may fittingly be compared that in Shakespeare's *King Lear*, where the aged king enters bearing the lifeless body of his daughter Cordelia.—καὶ μὴν: cf. 526.—ὄδε: cf. 155.

1258. μνήμ' ἐπίσημον: the Schol. explains by τὸν νεκρόν. The corpse of his son is to Creon a manifest token in his hands (cf. 1279) that he himself has done wrong.—διὰ χειρὸς ἔχων: see on 916; but the phrase is to be taken figuratively (cf. 1345) in the sense of *possessing*. Creon walks with faltering step by the side of the bier on which the corpse of Haemon has been laid, which was represented by a veiled figure, as was that of Ajax after his suicide.

1259. εἰ θέμις: the Chorus speak still with some timidity and hesita-

tion; but in 1270 they declare their opinion boldly.

1260. αἶτην: in appos. with μνήμα. Instead of continuing the sent. regularly ἀλλ' οἰκεῖον ἀμάρτημα, the poet changes the const.

1261. The dreadful events described in this scene, while not occurring in open view upon the stage, yet smite Creon before our eyes with full force. The king is wholly crushed, and acknowledges his guilt. The dochmiac verses suited, with their constant change of measure, their retarding irrational arsis, their resolution of long syllables, to represent passion and exhaustion, picture the distraction of Creon's mind.—φρενῶν δυσφρόνων: φρένες which are not really φρένες.

1262. στερεά: stubborn, since they sprang from φρένες στερεά. — θανατόεντα: i.e. θανάτων αἶτια.

1263 f. ὦ βλέποντες: addressed to the Chorus. O, ye beholding, instead of

1265 ὦμοι ἐμῶν ἀνολβα βουλευμάτων.  
 ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,  
 αἰαῖ αἰαῖ,  
 ἔθανες, ἀπελύθης,  
 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

ΧΟΡΟΣ.

1270 οἴμ' ὥς ἔοικας ὀψέ τήν δίκην ἰδεῖν.

ΚΡΕΩΝ.

Στροφή β'.

οἴμοι,  
 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ  
 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων  
 ἐπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,

1265. W. ἰὼ ἐμῶν.

*Alas! ye behold.* W. makes ἀμαρτήματα (1261) also the obj. of βλέποντες. The similarity of sound in κτανόντας θανόντας is noticeable. Cf. Phil. 336, δ κτανών τε χὼ θανών. — ἐμφυλίου: = ἐγγενεῖς.

1265. ἀνολβα βουλευμάτων: i.e. ἀνόλβων βουλευμάτων. Cf. 1209.

1266. νέος νέῳ: for a similar play upon words, cf. 156, 977. νέῳ refers to his untimely fate.

1268. ἀπελύθης: thou didst depart; like the mid. in 1314. Cf. Plut. Frg. (Wyttēnbach, p. 135), ἀπολήσκειν γὰρ τὸν ἀποθήσκοντα καὶ τὸν θάνατον ἀπολυσιν καλοῦσιν. Similarly οἴχεται and βέβηκε are often used of those who have died.

1270. οἴμ' ὥς: see on 320. ὥς is exclamatory.

1271. ἔχω μαθόν: puts more stress upon the duration of effect than the

simple pf.; having learned, I have it, i.e. I know it perfectly well; he means the truth of what the Chorus has just said.

1272. τότε: in contrast with ὀψέ above; he means at the time of his δυσβουλία. The repetition shows the speaker's intense feeling. Like the Homeric heroes, he casts the blame of his ἄτη upon a hostile δαίμων, which struck his head.

1273. μέγα βάρος ἔχων: = βαρύνων, i.e. with great weight.

1274. ἐπαισεν: by the expression παῖειν με ἐν κάρᾳ he means that the divinity impaired or distracted his mind. — ἐν: separated from its verb, i.e. ἐνέσεισεν. See on 977. He drove me in wild courses. ὁδός is freq. used of a course of conduct. Cf. Pind. Olymp. vii. 85, πραγμάτων ὁρᾶν ὁδόν.

1275 οἷμοι, λακπάτητον ἀντρέπων χαράν.  
φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,  
τὰ μὲν πρὸ χειρῶν τάδε φέρων τὰ δ' ἐν δόμοις  
1280 ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά.

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε τοῦδε παμμήτωρ νεκροῦ,  
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

1281. W. κάκιον ἐκ κακῶν.

1275. λακπάτητον: proleptic; that is *trampled under foot*. — ἀντρέπων: shows apocope of the prep., which is not common in Soph. Cf. *O. C.* 1070, ἀμβασίς, *Aj.* 416, ἀμπνοάς; *Trach.* 838, ἀμμιγα, a few times ἀμμένειν, and regularly *καθθανεῖν*.

1276. φεῦ, ὦ: the hiatus is only apparent because of the natural pause after interjections. — πόνοι δύσπονοι: cf. 1261, though not exactly the same. Here the prefix *dus-* simply intensifies the idea of *πόνος*, as in *δυστάλας*, e.g., but in *δυσφρων* it negatives or gives a sinister sense to the idea of *φρήν*.

1278 f. The attendant, who in 1256 followed Eurydice into the palace, now returns as ἐξαγγέλος. The statement of the principal sent., ὡς ἔχων τε καὶ κεκτημένος (κακά) ἔοικας ἦκειν is confirmed by the two clauses τὰ μὲν . . . φέρων and τὰ δ' ἐν δόμοις; but the const. of the latter, if regular, would be ὀψόμενος κακά. Instead

of this, Soph. writes ὄψεσθαι, dependent on *εοικας* and connected by καὶ with *ἦκειν*. The structure of the sent. seems to imply that Creon comes as if on purpose to behold fresh calamity added to his former woe. — ἔχων, κεκτημένος: expresses the fullest possession; the obj. to be supplied is κακά. Cf. Plat., *Rep.* 382 b, ἔχειν τε καὶ κεκτηῖσθαι ψεῦδος. *Cratyl.* 393 b, κρατεῖ τε αὐτοῦ καὶ κέκτηται καὶ ἔχει αὐτό. — πρὸ χειρῶν: present before you. The Schol. explains the sense by ὡς τοῦ Κρέοντος τὸν παῖδα βαστάζοντος. Cf. 1268. Eur. *Iph. Aul.* 36, δέλτον ἦν πρὸ χειρῶν ἔτι βαστάζεις.

1281. Transl., but what worse evil is there again, or what still of evils (remains untried)? See App.

1282. παμμήτωρ: belongs to γυνή, being in form an adj. Usually it means *mother of all* (γῆ, φύσις), but here it is in contrast with a μήτηρ ἀμήτωρ, since maternal love has broken



ΚΡΕΩΝ.

Ἀντιστροφή α.

ἰώ,  
 ἰὼ δυσκάθατος Ἰδίου λιμήν,  
 1285 τί μ' ἄρα τί μ' ὀλέκεις;  
 ὦ κακάγγελτά μοι  
 προπέμψας ἄχῃ, τίνα θροεῖς λόγον;  
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.  
 τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,  
 1290 αἰαῖ αἰαῖ,  
 σφάγιον ἐπ' ὀλέθρῳ  
 γυναικεῖον ἀμφικεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὄρᾱν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

Ἀντιστροφή β.

οἴμοι,  
 1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

the heart of Eurydice. For the sense of πᾶς in composition here, see on 1016. Cf. Aesch. Sept. 291, ὡς τις τέκνων ὑπερδέδουκεν πάντροφος πελειάς.

1284. *δυσκάθατος*: hard to be propitiated, implacable. So *καθαρός* in O. C. 466 = propitiation. The epithet seems to be applied to death in a general sense. Cf. Thomson's *Seasons*, Winter, 393, "Cruel as death and hungry as the grave."—*λιμήν*: a freq. epithet of death. Cf. Stob. *Flor.* 120, 11, πάντων λιμήν τῶν μερόπων ὁ θάνατός ἐστιν.

"God wold I were aryved in the porte Of Deth, to which my sorrow wol me lede."

CHAUCER'S *Troil. and Cress.* i.

1287. *προπέμψας* κτέ.: addressed

to the *ἐξάγγελος*. *Thou who hast brought woe to me by these evil tidings.* *προπέμπειν* is often used in the sense of *praeberere*. Cf. *Phil.* 1205, ξίφος μοι προπέμψατε.

1288. "One already dead thou dost slay again." Cf. 1030.

1289 ff. ὦ παῖ: the messenger. See the App.—*τίνα λέγεις* κτέ.: const. *τίνα νέον σφάγιον γυναικεῖον* (= *γυναικός*) *μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ*. *νέος* is said with reference to the former violent death, sc. that of Haemon.—*ἐπ' ὀλέθρῳ*: added to the destruction (already wrought). Cf. 1281 and 1288. Or, perhaps better, *for my destruction*.

1294. By means of the *ἐκκύκλημα*, the dead body of Eurydice, lying

τίς ἄρα, τίς με πότμος ἔτι περιμένει;  
 ἔχω μὲν ἐν χεῖρεσσιν ἄρτίως τέκνον,  
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.  
 1300 φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον.

## ΕΞΑΓΓΕΛΟΣ.

ἦδ' ὀξυθήκτῳ βωμία περὶ ξίφει  
 λυεῖ κελαυνὰ βλέφαρα, κωκύσασα μὲν  
 τοῦ πρὶν θανόντος Μεγαρέως κλειὸν λάχος,  
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς  
 1305 πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1301. W. ἡ δ' ὀξύθηκτος ἦδε βωμία περίξ. 1303. W. κλειὸν λάχος.

within the palace, is brought to the view of the spectators.—ἐν μυχοῖς: the inner apartments are meant.

1296. τίς ἄρα, τίς: repetition as in 1285.

1297. μὲν: not in its natural place, since it marks the contrast between τέκνον and τὸν νεκρόν.—ἐν χεῖρεσσιν: not that he literally carries in his arms the corpse of Haemon (see on 1258), but the expression is chosen to make the situation seem as pathetic as possible.

1298. ἔναντα: the corpse of Eurydice lies over against that of Haemon.

1301. But she (having fallen) at the altar upon a sharp-whetted sword. With βωμία we need to supply the idea of κειμένη or πτώσιμος. With ὀξυθήκτῳ ξίφει, cf. ἀμφιθήκτῳ ξίφει, 1309. For περὶ ξίφει, cf. Hom. *Il.* xiii. 441, ἐρεϊκόμενος περὶ δουρί. *Od.* xi. 424, ἀποθνήσκων περὶ φασγάνῳ. *Aj.* 828, πεπτώτα περὶ νεορράντῳ ξίφει.

1302. λυεῖ βλέφαρα: relaxes her

eyelids. The phrase is like the Hom. λῦσε δὲ γυῖα, γούνατα. Cf. also *Anth. Pal.* 3, 11 (inscription of Cyzicus), ἀνθ' ὧν ὀμματ' ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς. We speak of the eyelids breaking in death.—κελαυνά: is proleptic; "so that the darkness of death enshrouded them." Cf. Hom. *Il.* v. 310, ἀμφὶ δὲ ὅσσε κελαυνὴ νύξ ἐκάλυψεν.

1303. Μεγαρέως: the story of the fate of Megareus is given by Euripides (who calls him Menæceus) in the *Phoenissae*. See on 991. His fate is κλειὸν in that it was famous in Thebes, and in contrast with that of Haemon.

1304. τοῦδε: sc. λάχος; he means that of Haemon.

1305. ἐφυμνήσασα: τοιαῦτ' ἐφυμνῶν is used in *O. T.* 1275 of the imprecations of Oedipus when he is smiting his eyes.—κακὰς πράξεις: res ad-versas. The whole phrase is equiv. το κακῶς πράττειν σοὶ ἐφυμνήσεν.

ΚΡΕΩΝ.

Στροφή γ'.

αἰαῖ αἰαῖ,  
ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν  
ἔπαισέν τις ἀμφιθήκτω ξίφει;  
1310 δειλῆιος ἐγὼ αἰαῖ,  
δειλαίᾳ δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων  
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.  
1311

ΚΡΕΩΝ.

ποίῳ δὲ κάπελύσατ' ἐν φοναῖς τρόπῳ;

1307. ἀνέπταν φόβῳ: *I am startled with fright*. A present state of mind is often expressed by the aor. as having been caused and entered into some time before. Here, *I was startled*, i.e. when I heard your words. Cf. Phil. 1314, ἤσθην πατέρα τὸν ἁμὼν εὐλογούντᾳ σε. O. C. 1466, ἔπηξα θυμόν. See GMT. 60. The metaphor in ἀνέπταν is that of a frightened bird. That the affection of his wife should have turned into hate, and that her last words should fasten upon him the dreadful guilt, is to Creon's heart the bitterest pang of all.

1308. τί μ' οὐκ ἔπαισεν: in sense approaching the impv. Cf. Plat. Phaed. 86 d, εἰ οὖν τις ὑμῶν εὐκρότερος ἐμοῦ, τί οὐκ ἀπεκρίνατο; — ἀνταίαν: sc. πληγὴν. Cf. El. 1415, παῖσον διπλῆν. Aesch. Sept. 895, διανταίαν πεπλαγμένους.

1310. δειλῆιος: the second syllable αἰ is metrically short here. So also in El. 849, δειλαία δειλαίων κυρεῖς = πᾶσι θνατοῖς ἔφν μέρος. So the first

syllable of αἰαῖ is measured short. — ἐγὼ: sc. εἰμὶ.

1311. συγκέκραμαι δῦα: *I am become closely allied with misery*. By the use of this compound the poet personifies δῦα; it is made his companion, as it were. Cf. Aj. 895, οἶκτῳ τῷδε συγκεκραμένην.

1312. The messenger continues his statement from 1302 ff.; at the same time he connects his words with Creon's lament and assents with γέ to its truthfulness. — τῶνδε μόρων: the death of Haemon; ἐκείνων, that of Megareus.

1313. ἐπεσκήπτου: in the act. and mid. this verb means *lay a command or an accusation upon one*. Here, in the latter sense and in the pass. Cf. Plat. Legg. xi. 937 b, ἐὰν (δούλῃ) ἐπισκηφθῇ τὰ ψευδῇ μαρτυρῆσαι. — πρὸς: with the gen. after pass. verbs often denotes agency, like ὑπό. See G. 1216, 1 (b), H. 805, 1 c.

1314. καί: see on 772. — ἀπελύσατο: see on 1268.

## ΕΞΑΓΓΕΛΟΣ.

1315 παίσας' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως  
παιδὸς τόδ' ᾗσθεται ὀξυκώκυντον πάθος.

## ΚΡΕΩΝ.

## Στροφή δ'.

ὦ μοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν  
1320 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.  
ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,  
ἐγὼ, φάμ' ἔτυμον, ἰὼ πρόσπολοι,  
1325 ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδῶν  
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

## ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·  
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1317. W. ἰὼ μοι, τάδ' οὐκ.

1315. αὐτόχειρ: see on 1175.—  
ὅπως: temporal; as soon as.

1316. ὀξυκώκυντον: loudly bewailed;  
the loud shrieks and wailings over  
the dead are referred to. "The mes-  
senger repeats positively that it was  
the tidings of Haemon's death that  
drove Eurydice to this fatal act, in  
order that Creon may be fully sen-  
sible that he bears all the dreadful  
responsibility." Schn.

1319. ἀρμόσει: intr.; will fit.—ἐξ  
ἐμᾶς αἰτίας: (being shifted) from my  
blame, i.e. so as to exonerate me.  
"These deeds can never be fitly trans-  
ferred to the charge of another."

1322. ὦ μέλεος: O wretched me.

1323. ἐγὼ: I (did it). The triple  
ἐγὼ shows the intensity of Creon's  
feeling of self-condemnation.

1325 f. As Creon here and in 1339

asks to be put out of the way as  
quickly as possible, so Oedipus ex-  
claims in his distress, O. T. 1840, ἀπά-  
γετ' ἐκτόπιον ὅτι τάχιστα με, ἀπάγετ',  
ὦ φίλοι, and 1410, ὅπως τάχιστα, πρὸς  
θεῶν, ἔξω μέ που καλόψατε.

1326. τὸν οὐκ ὄντα κτέ.: who am  
no more than he who is not. Cf. O. T.  
1019, πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;

1327. κέρδη: see on 1082. The  
Chorus refer to his entreaty, ἄγετέ μ'  
ἐκποδῶν. Yet this phrase may mean  
put me out of life, as well as take me  
out of the way of this spectacle, and  
Creon may use it in the former, while  
the Chorus understands it simply in  
the latter sense. In 1328 ff. Creon  
expresses his meaning more clearly  
and emphatically.

1328. Const. τὰν ποσὶν κακὰ κράτιστα  
(ἴστιν) βράχιστα (ὄντα). Pers. const.,

ΚΡΕΩΝ.

Ἀντιστροφή γ'.

ἴτω ἴτω,

1330 φανήτω μόρων ὁ κάλλιστ' ἐμῶν

ἐμοὶ τερμίαν ἄγων ἀμέραν

ὑπατος· ἴτω ἴτω,

ὅπως μηκέτ' ἡμαρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρῆ

1335 πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλειν.

ΚΡΕΩΝ.

ἀλλ' ὦν ἐρῶ μὲν ταῦτα συγκατηξάμην.

ΧΟΡΟΣ.

μὴ νῦν προσεύχου μηδέν· ὥς πεπρωμένης

οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

as in O. T. 1368, κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός. "When you go within," says the Chorus, "the dreadful spectacle will at any rate be cut short for you."

1329 ff. Const. φανήτω ὁ μόρων ἐμῶν ὑπατος, κάλλιστ' ἄγων τερμίαν ἀμέραν ἐμοί.—**κάλλιστα**: happily.

1334. "Do not concern yourself about dying; that belongs to the future; let that take care of itself."—**τῶν προκειμένων τι**: something of that which the present requires. The Chorus is thinking esp. of the burial of the dead.

1335. **τῶνδε**: refers to the same as ταῦτα above.—**δοιοσι**: i.e. the gods. The alliteration in μέλλοντα, μέλει, μέ-

λειν gives to the sent. something of an oracular and proverbial tone. Cf. Aesch. Agam. 974, μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλης τελεῖν.

1336. **μὲν**: without δέ; see on 498. "But that at any rate is my desire."—**συγκατηξάμην**: σύν here has the sense of together, i.e. embracing all the things that I desire. "I summed up all in my prayer." Camp.

1337. **ὥς**: since.

1338. This was a common sentiment. Cf. e.g. Hom. Il. vi. 488, μοῖραν δ' οὐτινὰ φημι πεφυγμένον ἔμμεναι ἀνδρῶν. Theog. 817, ἐμπης δ' τι μοῖρα παθεῖν, οὐκ ἔσθ' ὀπαλῶσαι. Verg. Aen. vi. 316, desine fata deum flecti sperare precando.

ΚΡΕΩΝ.

Ἀντιστροφή δ'.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν,  
 1340 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον,  
 σέ τ' αὐτάν, ὦ μοι μέλεος, οὐδ' ἔχω  
 ὅπα πρὸς πότερον ἴδω, πάντα γὰρ  
 1345 λέχρια τὰν χεροῶν· τὰδ' ἐπὶ κρατί μοι  
 πότημος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας  
 πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς

1341. W. . σέ τ' αὖ τάνδ'.

1342 f. W. πρὸς πότερον ἴδω πᾶ κλιθῶ.

1345. W. τὰ δ' ἐπὶ κρατί.

1341. σέ αὐτάν: this expression contains a passionate and intensive force well fitted to the situation; *thee, O son, I slew, and thee thyself* (O wife)!

1342 ff. οὐδ' ἔχω ὅπα κτέ.: *I do not know where (and) to which one I shall look.* ὁρᾶν πρὸς τινα is like βλέπειν εἰς τοὺς θεοὺς (923), i.e. to look to one for support or comfort. "I can no longer look to my wife and to my son for help, and I know not which way to turn for comfort."

1345. λέχρια: the opposite of ὁρθά. The Schol. explains it by πλάγια καὶ πεπτωκότα; hence, *out of joint, wrong*. — πάντα τὰν χεροῖν: *all that I am occupied with*. "All my life has turned out wrong."

1346. τάδε: accus. of internal obj. with εἰσήλατο, cf. *El.* 293, τὰδ' ἐξυβρίζει; *thus has leaped upon my head an intolerable doom*. Cf. *O. T.* 263, νῦν δ' ἐς τὸ κείνον κρατ' ἐνέλαθ' ἡ τύχη.

1348 f. πολλῷ τὸ φρονεῖν κτέ.: *wisdom is by far the most important part of happiness*. W. says that the Chorus in this sent. sum up the chief moral of the play. But this is true only with reference to Creon. The king, in the proud consciousness of despotic power, has transgressed a divine command and shown himself deficient in that prudence that is esp. characteristic of old age. That these calamities would fall upon him in consequence of his guilt, the seer had foretold. Creon has finally acknowledged his wrong, thus verifying the old gnome πᾶθος μάθος (cf. 926); but all too late.

1349. γέ: from such an offence, at any rate, every one would shrink back. — τὰ εἰς θεοὺς: *the things that pertain to the gods*. πρὸς would be more exact, but εἰς may be due to such phrases as ἀσεβεῖν εἰς θεοὺς. Cf. *Eur. Bacch.* 490, σὲ κάσεβοῦντ' εἰς τὸν θεόν. *Phil.* 1441, εὐσεβεῖν τὰ πρὸς θεοὺς.

1350

μηδὲν ἀσεπτεῖν· μεγάλοι δέ λόγοι *though he's*  
 μεγάλας πληγὰς τῶν ὑπεραύχων  
 ἀποτίσαντες  
 γήρα τὸ φρονεῖν ἐδίδαξαν.

1350 ff. Const. μεγάλοι δὲ λόγοι τῶν  
 ὑπεραύχων ἀποτίσαντες μεγάλας πληγὰς  
 ἐδίδαξαν (gnomic aor.) γήρα τὸ φρονεῖν.  
 — γήρα: in old age; i.e. to the aged.  
 The word is emphatic, "teach men

wisdom at last." Creon cannot fail  
 to recall with bitter sorrow his proud  
 refusal, διδάσκεισθαι φρονεῖν πρὸς ἀνδρὸς  
 τηλικούδε τὴν φύσιν (727).

## RHYTHMICAL SCHEME OF THE LYRIC PARTS OF THE ANTIGONE.

THE rhythm of the dialogue of tragedy is for the most part the so-called *iambic trimeter*. For a description of this verse, see Schmidt's *Rhythmic and Metric*, 26, III. ; G. 1658 ; H. 1091. Occasionally there is *synizesis*. See note on 33.

In the lyric parts of the *Antigone* the rhythm most commonly employed is the *logaoedic*. For this verse, see Schmidt, 13 ; G. 1679-1682 ; H. 1108 ff. The Parodos and Kommos have *anapaestic* systems interposed between the strophes and antistrophes, and the Exodos closes with *anapaests*. For the *anapaestic* rhythm, see Schmidt, 10, II., 31, 3 ; G. 1675 ff. ; H. 1103 ff.

In the structure of a few rhythmical periods the *logaoedic* are followed by *choreic* series. A rhythmical period is a combination of two or more rhythmical sentences (κῶλα) grouped according to fixed principles so as to form a unit, and marked by a pause at its close. See Schmidt, 24. For *choreic* sentences, see Schmidt, 10, IV. ; 22, 5.

The rhythm of the Exodos is the *dochmiac*, for which see Schmidt, 23, 4 ; G. 1691 ; H. 1125 f.

The characters employed in the scheme are sufficiently explained in the treatises on versification to be found in the grammars,\* with possibly the following exceptions :—

The *anacrusis* (see Schmidt, 7, 5 ; G. 1635 ; H. 1079) sometimes consists of two short syllables, which are indicated by the mark ω.

\* See G. 1626-1641 ; H. 1067-1070.

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In adopting the rhythmical scheme of Schmidt, it was found undesirable in all cases to accept the text used by him. No departure from the text of Schmidt, however, has involved any important change in his metrical notation, excepting in two instances, which are discussed in the critical Appendix, on 798 and 1323.



The Roman numerals I., II., III., etc., indicate the rhythmical periods, the beginning of which is marked in the text by an indented line.

The mark  $\succ$  means that an irrational *long*, whether in the strophe or antistrophe, corresponds to a *short* syllable.

The beginning of a rhythmical sentence within a verse is marked in the text by a dot (.) under the initial letter of the first word or syllable of the sentence.

In the rhythmical schemes a comma (,) signifies diaeresis or caesura. See Schmidt, 19, 2, II. and III.

## I.

## THE PARODOS (vv. 100-154).

Str.  $\alpha$ .

- I.  $\_ \succ | \sim \cup | \_ \cup | \_ \parallel \_ \cup | \sim \cup | \_ \cup | \_ \parallel \_ > |$   
 $\sim \cup | \_ \cup | \_ \wedge \parallel$   
 $\cup : \_ | \_ \cup | \sim \cup | \_ \parallel \_ \cup | \sim \cup | \_ > | \_ \parallel \_ \cup |$   
 $\sim \cup | \_ \cup | \_ \cup \parallel$
- II.  $\_ > | \_ \succ | \sim \cup | \_ \parallel \_ \cup | \_ \cup | \sim \cup | \_ \wedge \parallel$   
 $\cup \cup \cup | \cup \cup \cup | \sim \cup | \_ \parallel \_ > | \sim \cup | \_ | \_ \wedge \parallel$

PER. II. The inverted order of the first two measures of the third verse of the strophe ( $\_ > | \_ \cup |$ , not  $\_ \cup | \_ > |$ , as was to be expected, see Schmidt, 13, 2) is noteworthy. The antistrophe, however, is regular ( $\_ > | \_ > |$ ).

Str.  $\beta$ .

- I.  $\sim \cup | \sim \cup | \sim \cup | \_ \cup | \_ | \_ \wedge \parallel$   
 $\sim \cup | \sim \cup | \sim \cup | \_ \cup | \_ | \_ \wedge \parallel$
- II.  $\_ > | \sim \cup | \_ > | \_ \parallel \_ \succ | \sim \cup | \_ \wedge \parallel$   
 $\_ \cup | \_ | \_ \cup | \_ \wedge \parallel$
- III.  $\sim \cup | \_ | \sim \cup | \_ \parallel \sim \cup | \_ | \sim \cup | \_ \cup \parallel$   
 $\sim \cup | \_ \cup \parallel$

PER. III. The so-called *versus Adonius* (see Schmidt, 22, 11; G. 1682, 1; H. 1111 a) as *postlude* is noteworthy.

## II.



## FIRST STASIMON (vv. 332-375).

Str.  $\alpha$ .

- I.     $\sim \cup$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \parallel >$  |  $\sim \cup$  |  $\_ \cup$  |  $\_ \wedge \parallel$   
        $\_ \cup$  |  $\sim \cup$  |  $\_ \cup$  |  $\_ \parallel >$  |  $\sim \cup$  |  $\_ \cup$  |  $\_ \wedge \parallel$
- II.  $>$  :  $\_ \cup$  |  $\sim \cup$  |  $\_ \parallel$  |  $\_ \wedge \parallel$   
       $\cup$  :  $\_ \cup$  |  $\_ \cup$  |  $\_ \wedge \parallel$   
       $\cup$  :  $\_ \cup$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \cup \parallel$
- III.  $\_ \omega$  |  $\_ \omega$  |  $\_ \omega$  |  $\_ \omega \parallel$   
       $\_ \omega$  |  $\_ \omega$  |  $\_ \omega$  |  $\_ \omega \parallel$   
       $\_ \parallel$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \parallel$  |  $\_ \wedge \parallel$

Str.  $\beta$ .

- I.  $\geq$  :  $\_ \omega$  |  $\_ \omega$  |  $\_ \wedge \parallel$   
       $\cup$  :  $\_ \omega$  |  $\_ \omega$  |  $\_ \tilde{\omega}$  |  $\_ \omega \parallel$  |  $\_ \omega$  |  $\_ \cup$  |  $\_ \parallel$  |  $\_ \wedge \parallel$
- II.  $\cup$  :  $\_ \cup$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \cup \parallel$  |  $\_ \cup$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \wedge \parallel$   
       $\_ \cup$  |  $\cup \cup \cup$  |  $\cup \cup \cup$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \wedge \parallel$   
       $\cup$  :  $\_ \cup$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \wedge \parallel$   
       $\cup$  :  $\_ \cup$  |  $\_ \cup$  |  $\_ \cup$  |  $\_ \parallel$  |  $\_ \cup$  |  $\_ \cup \parallel$

The chorus begins with a logaoedic period ; then follow choreic periods, the first of which, however, begins with a logaoedic verse, which softens the change from the one rhythm to the other. Str.  $\alpha$ , Per. III., and Str.  $\beta$ , Per. I., are not logaoedic, but choreic. The apparent dactyls are, therefore, not cyclic dactyls ( $\sim \cup$ , i.e. ) , but what may be called *choreic* dactyls ( $\_ \omega$ , i.e. ). The caesura in Str.  $\beta$ , verse 2, makes this clear. The apparent correspondence, therefore, in this same verse,  $\_ \omega$ , is in fact  $\_ \tilde{\omega}$ . Concerning choreic dactyls, see Schmidt, 15.

## III.

## SECOND STASIMON (vv. 582-625).

Str.  $\alpha$ .

- I. >: ~ ~ | ~ ~ | - > | - ~ | L | - ^ ||  
       - ~ | - > | ~ ~ | ~ ~ | L | - ^ ||
- II.       - ~ | - > | ~ ~ | ~ ~ | - ~ | - ~ ||  
       ~ : - ~ | - ~ | - ~ | L, || - ~ | - ~ | - ~ | - ^ ||  
       >: - ~ | ~ ~ | ~ ~ | ~ ~ | - ~ | - ^ ||
- III. ~ : L | L | - ~ | - ~ || L | L | - ~ | - ^ ||  
       ~ : - ~ | - ~ | - ~ | - ~, || - ~ | - ~ | L | - ^ ||

Str.  $\beta$ .

- I. >: L | ~ ~ | - ~ | L || - > | ~ ~ | - ~ | - ~ ||  
       >: ~ ~ | L | ~ ~ | - ~ | L | - ^ ||
- II.       ~ ~ | - ~ | L | L, || ~ ~ | L | ~ ~ | - ^ ||  
       ~ : L | ~ ~ | - ~ | - >, || ~ ~ | - ~ | L | - ^ ||
- III. \* : - ~ | - ~ | L | - ^ ||  
       >: ~ ~ | - ~ | - ^ ||  
       ~ ~ | - ~ | L | - ^ ||  
       >: ~ ~ | L | ~ ~ | - ~ | L | - ^ ||

## IV.

## THIRD STASIMON (vv. 781-800).

- I. ~ : - ~ | L | ~ ~ | - ~ || - ~ | L | ~ ~ | - ~ ||  
       ~ : ~ ~ | - ~ | L | - ~ || ~ ~ | - ~ | L | - ^ ||
- II. >: - ~ | L | ~ ~ | L, || ~ ~ | L | L | - ^ ||  
       - > | ~ ~ | L, || ~ ~ | L | - ^ ||  
       >: ~ ~ | - ~ | L | L || ~ ~ | - ~ | L | - ^ ||

## V.

## Kommos (vv. 806-882).

Str.  $\alpha$ .

- I.  $\alpha$ : —  $\cup$  | —  $\cup$  | —  $\sim \cup$  | —  $\cup$  || — > | —  $\sim \cup$  | —  $\cup$  | —  $\wedge$  ||  
 —  $\alpha$  | —  $\sim \cup$  | —  $\cup$  | — > || —  $\cup$  | —  $\cup$  | —  $\sim \cup$  | —  $\wedge$  ||  
 —  $\cup$  | —  $\alpha$  | —  $\sim \cup$  | —  $\cup$  || —  $\alpha$  | — > | —  $\sim \cup$  | —  $\wedge$  ||  
 —  $\sim \cup$  | —  $\cup$  ||
- II.  $\alpha$ : —  $\cup$  | —  $\sim \cup$  | — > | —  $\cup$  || —  $\cup$  | —  $\cup$  | — > | —  $\wedge$  ||  
 —  $\sim \cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  || —  $\sim \cup$  | —  $\cup$  | — > | —  $\wedge$  ||

Str.  $\beta$ .

- I. >: —  $\cup$  | —  $\cup$  | —  $\sim \cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  ||  
 $\alpha$ : —  $\sim \cup$  | —  $\cup$  | — > | —  $\sim \cup$  | —  $\cup$  | —  $\wedge$  ||  
 —  $\sim \cup$  | —  $\cup$  | —  $\alpha$  | —  $\cup$  | —  $\sim \cup$  | —  $\cup$  ||
- II. >: — > | — > | —  $\cup$  | —  $\wedge$  ||  
 >: — > | —  $\sim \cup$  | —  $\cup$  | —  $\cup$  || —  $\alpha$  | —  $\sim \cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||
- III. >: —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $\cup$ : —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  || —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $\cup$ : —  $\cup$  | —  $\alpha$  | —  $\alpha$  | —  $\cup$  || —  $\cup$  | —  $\cup$  | —  $\cup$  ||  
 $\cup$ : —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||

Str.  $\gamma$ .

- $\cup$ : —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $\alpha$ : —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $\cup$ :  $\cup \cup \cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $\cup$ : —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||

## Epod.

- I.  $\cup$ : —  $\cup$  |  $\cup \cup \cup$  |  $\cup \cup \cup$  | —  $\cup$  || —  $\cup$  | —  $\cup$  | —  $\sim \cup$  | —  $\wedge$  ||  
 —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||

- II.    — ∞ | — ∞ | — ∞ | — ∪ ||  
          — ∪ | ∪ ∪ ∪ | — ∪ | — ∪ ||  
          — ∪ | — ∪ | ∪ ∪ ∪ | — ∪ ||  
      > : — ∪ | — ∪ | — ∪ | — ∧ ||

This chorus begins (str. α) with sentences of like form (Glyconics), then becomes more varied by the interchange of sentences of different lengths (str. β'), and finally closes with series of like form (str. γ', epod.).

The first strophe and the beginning of the second are in logaoedic measure. After these come choreic periods, which become more lively toward the close in consequence of the occurrence of the three choreic dactyls. As in the *First Stasimon* above, choreic dactyls are introduced to relieve the otherwise too great repose of choreic series.

## VI.

### FOURTH STASIMON (vv. 944-987).

#### Str. α.

- I.    — > | ∪ ∪ | — || ∪ ∪ | — | — ∧ ||  
          — > | ∪ ∪ | — || ∪ ∪ | — > | — ∧ ||
- II.    ∪ ∪ | — > | — > || ∪ ∪ | — ∪ | — > | — ∧ ||  
          — > | ∪ ∪ | — || ∪ ∪ | — > | — ∧ ||  
          — > | ∪ ∪ | — || ∪ ∪ | — | ∪ ∪ | — ∧ ||  
          — > | ∪ ∪ | — || ∪ ∪ | — > | — ∧ ||
- III.   > : — ∪ | — ∪ | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∧ ||  
          ∪ : — ∪ | — ∪ | — ∪ | — ∪ | — ∪ | — ∧ ||

#### Str. β'.

- I.    ∪ ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | — ∪ | — ∧ ||  
          — > | ∪ ∪ | ∪ ∪ | — > | — ∪ | — ∧ ||

- II.    \_ υ | ~ υ | L || ~ υ | \_ Λ ||  
      > : \_ υ | ~ υ | \_ Λ ||  
         ~ υ | \_ υ | L | \_ Λ ||
- III. υ : \_ υ | L | \_ υ | \_ υ | L | \_ Λ ||  
      υ : ~ υ | \_ υ | \_ υ | ~ υ | \_ υ | \_ Λ ||  
      υ : L | L | \_ υ | \_ υ | L | \_ Λ ||  
      > : \_ υ | L | \_ υ | \_ υ | L | \_ Λ ||
- 

## VII.

HYPORCHEMA (vv. 1115-1154).

Str. α.

- I. α : ~ υ | \_ ζ | \_ ζ | \_ υ | L | \_ Λ ||  
      \_ υ | \_ υ | ~ υ | \_ Λ ||  
      ζ : \_ ζ | \_ υ | \_ υ | \_ Λ ||  
      .    ~ υ | \_ υ | L | \_ Λ ||  
         \_ ζ | \_ υ | ~ υ | \_ Λ ||  
      > : L | L | \_ > | \_ > | L | \_ Λ ||
- II. υ : ~ υ | \_ > | \_ Λ ||  
      \_ υ | ~ υ | \_ Λ ||
- III.    \_ > | \_ > | ~ υ | \_ υ | \_ υ | \_ υ | L | \_ Λ ||

Str. β.

- ζ : L | L | L | L || \_ υ | \_ ζ | ~ υ | \_ Λ ||  
      \_ υ | \_ υ | \_ υ | \_ Λ ||  
      \_ ζ | ~ υ | ~ υ | \_ Λ ||  
      \_ > | ~ υ | ~ υ | \_ Λ ||  
      υ : \_ υ | \_ ζ | ~ υ | L || \_ υ | \_ υ | \_ > | \_ Λ ||  
      ~ υ | \_ υ | L | \_ Λ ||

VIII.

THE EXODOS (vv. 1261-1347).

Str.  $\alpha$ .

- I.  $\alpha$  : —  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  :  $\cup\cup\cup\cup\cup$  | —  $\pi$  ||  
—  $\cup$  — | —  $\cup$  — ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  ||  $\cup$  —  $\cup$  | —  $\wedge$  ||
- II.  $>$  :  $\cup\cup\cup\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\alpha$  |  $\cup$  || — —  $\cup$  | —  $\wedge$  ||
- III. — — — —  
 $\cup$  :  $\cup\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str.  $\beta$ .

- —  
trim.  
 $\cup$  :  $\cup\cup\cup\cup\cup$  |  $\cup\cup\cup$  ||  $\cup\cup\cup\cup\cup$  | —  $\wedge$  ||  
trim.  
 $\alpha$  : — | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $>$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str.  $\gamma$ .

- $\cup$  —  $\cup$  —  
I.  $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\alpha$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||
- II.  $>$  :  $\cup\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str.  $\delta$ .

- $\alpha$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\alpha$  | —  $\cup$  ||  $\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  |  $\cup\cup\cup\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  :  $\cup\cup\cup\cup\cup$  | —  $\cup$  ||  $\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str.  $\acute{\alpha}$ .

In consequence of the correspondence of vv. 3 and 4, v. 3 must be regarded a catalectic bacchic dipody. These syllables have not infrequently such value.

Str.  $\beta$ .

We must not regard v. 5 a dochmius with following choreic tripod:—

$$\text{♩} : \text{— — } \text{♩} | \text{— } \text{♩} \parallel \text{— } \text{♩} | \text{— } \text{♩} | \text{— } \wedge \parallel$$

Such a verse would be altogether unrhythmical. It is simply a melic iambic trimeter, which probably was not sung but recited:—

$$| \text{—} | \text{— } \text{♩} | \text{— } \text{♩} | \text{— } \text{♩} | \text{— } \text{♩} | \text{— } \wedge \parallel$$
Str.  $\gamma$ .

Str.  $\gamma$  and str.  $\acute{\alpha}$  close with exactly the same period.



## APPENDIX.

### A LIST OF THE MANUSCRIPTS AND EDITIONS OF THE ANTIGONE REFERRED TO MOST FREQUENTLY IN THE CRITICAL NOTES.

**L.** Codex Laurentianus; the most valuable of the Mss. of Soph., and believed by many to be the archetype of all the other Codices of Soph. extant. It was written in the tenth or eleventh century, and contains, besides the seven plays of Soph., the seven plays of Aesch., the *Argonautica* of Apollonius Rhodius, and Scholia by different hands. In this Ms. are found also corrections, apparently of the same date as that of the codex, and therefore designated as *prima manus* or *διορθωτής*.

**L<sup>2</sup>.** A Ms. of the fourteenth century, in the Laurentian Library, generally regarded as a rescript of the preceding codex. It is characterized by many interpolations, but is valuable for the light it throws on some doubtful and obscure readings of L.

**A.** A Ms. of the thirteenth century, in the National Library of Paris, containing all the seven plays. It is regarded by some as the chief of a different family of Mss. from that of which L is the archetype.

**V** (Cod. 468). A Ms. of the thirteenth century, in the Library of St. Mark's at Venice.

**Vat.** The oldest of the Mss. in the Vatican Library containing the *Antigone*; it was written in the fourteenth century.

**E.** A Ms. of the fourteenth century, in the National Library of Paris. It contains the *Aj.*, *El.*, *O. T.*, besides the *Antigone*.

Among the ancient apographs of the codices, that of the grammarian *Triclinius* is one of the most freq. quoted. It was made in the fourteenth century, and is characterized by some corrections of trivial importance and by great licence of interpolation, esp. in the lyric parts.

*Sophokles Antigone.* Erklärt von G. Wolff. Dritte Auflage, bearbeitet von L. Bellermann. Leipzig, 1878. (Referred to as Bell.)

*Sophoclis Dramata*, edidit Theo. Bergk. Lips., 1838.

*Sophocles with English Notes*, by F. H. M. Blaydes. London, 1859. (Referred to as Bl.)

*Sophokles Antigone, Griechisch und Deutsch*, von August Boeckh. Berlin, 1843.

*Sophoclis Dramata.* Denuo recensuit et illustravit Bothe cum annotatione integra Brunckii. Lips., 1806. (Referred to as Brunck.)

*Sophocles with English Notes and Introductions*, by L. Campbell. Vol. I. Second edition, revised. Oxford, 1879. (Referred to as Camp.)

*Sophoclis Tragoediae superstites et perditarum fragmenta*, ex recensione et cum commentariis G. Dindorfii. Editio tertia. Vol. III. Oxon., 1860. (Referred to as Dind.)

*Poetae Scenici Graeci*, ex recensione G. Dindorfii. Editio quinta. Lips., 1869. (Referred to as Dind. *Poet. Scen.*)

*Sophoclis Tragoediae, cum brev. not.* Erfurdt. Editio tertia, cum adnotationibus Hermanni. Lips., 1830. (Referred to as Herm.)

*Antigone*, nebst den Scholien des Laurentianus, herausgegeben von M. Schmidt. Jena, 1880.

*Antigone.* Erklärt von Schneidewin. Dritte Auflage. Berlin, 1856. (Referred to as Schn.)

*Antigone.* Erklärt von Schneidewin. Siebente Auflage, besorgt von Nauck. Berlin, 1875. (Referred to as N.)

*Sophoclis Antigone.* Edidit F. Schubert. Lips., 1883.

*Antigone*, recensuit et brevi adnotatione instruxit M. Seyffert. Berolini, 1865. (Referred to as Seyff.)

*Sophoclis Antigone*, recensuit et explanavit E. Wunder, editio tertia. Gothae, 1846. (Referred to as Wund.)

*Sophoclis Antigone*, recensuit et explanavit E. Wunder, editio quinta, quam curavit N. Wecklein. Lips., 1878. (Referred to as Weckl.)

Occasional reference is made also to the *Lexicon Sophocleum* of Fr. Ellendt. Editio altera emendata. Curavit H. Genthe. Berolini, 1872. (Referred to as Ell.)

Also to Meineke's *Beiträge zur Philologischen Kritik der Antigone des Sophokles*. Berlin, 1861. (Referred to as Mein.)

Also to Wecklein's *Ars Sophoclis Emendandi*. (Referred to as Weckl. *Soph. Emend.*) Würzburg, 1869.

Also to H. Bonitz's *Beiträge zur Erklärung des Sophokles*. Wien, 1855-57.

Also to J. Kvičala's *Beiträge zur Kritik und Erklärung des Sophokles*. Wien, 1865.

Other important treatises and dissertations to which reference is made are usually mentioned in connection with the name.

A BRIEF ACCOUNT OF THE MOST IMPORTANT VARIANTS IN THE MSS.  
OF CONJECTURAL READINGS, AND EMENDATIONS.

2 f. Whether to read  $\delta\tau\iota$  or  $\delta\tau\iota$  cannot be decided from the Mss. L, acc. to Dind. *Poet. Scen.*, has  $\delta, \tau\iota$ , with diastole by another hand. The Schol. of L has  $\delta\tau\iota$ . With the reading  $\delta\tau\iota$  two views, with minor variations, have been taken of this sent.: (1)  $\delta\tau\iota\sigma\iota\sigma\iota\sigma$ , as repetition of  $\delta\tau\iota$  in an indir. interr. sent. without a conj. (as in a sent. containing two dir. interr., cf. 401); (2)  $\delta\tau\iota\sigma\iota\sigma$ , as introducing a clause subord. to that introduced by  $\delta\tau\iota$ , with which  $\iota\sigma\iota\sigma$  is then to be supplied; here  $\delta\tau\iota\sigma\iota\sigma$  = *qualis*, the correl. *τοιος* being omitted. Among the more plausible conjectures are:  $\delta\tau\iota \dots | \delta\lambda\lambda\alpha\iota\sigma\iota\sigma$  οὐχί, Dind. *Poet. Scen.*;  $\delta\tau\iota \dots | \tau\acute{o} \tau\iota\sigma\iota\sigma$  οὐχί (= πᾶν  $\delta\tau\iota\sigma\iota\sigma\iota\sigma$ ), Nauck (*Krit. Bemerk.*);  $\delta\tau\iota \dots | \chi\acute{\alpha}\tau\iota\sigma\iota\sigma$  οὐχί (cf. *quis et qualis*), Seyff. Schmidt proposes  $\delta\tau\iota \dots | \iota\sigma\iota\sigma$  οὐχί  $\dots$  τελείν, but how out of such a plain sent. the present reading could have arisen, it is difficult to see. Heimsoeth *Krit. Studien*, ἀρ' οἷσθ' ὅτι  $\dots$  |  $\delta\tau\iota\sigma\iota\sigma$  οὐ Ζεὺς νῶν κτλ. Paley *Eng. Journ. Philol.* x., ἀρ' οἷσθ' ὅτι  $\dots$  | οὐκ ἴσθ'  $\delta\tau\iota\sigma\iota\sigma$  οὐχί νῶν ἴωσαι τελεί;

4. The Mss. read  $\acute{\alpha}\tau\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$ . All attempts to explain this reading are abortive. Boeckh's interpretation, "to say nothing of the ruin," where  $\acute{\alpha}\tau\tau\epsilon\rho$  =  $\chi\omega\rho\iota\varsigma$ , has had the most followers. Some have tried (in vain) to get the sense "not without ruin," by changing οὐτ' to οὐδ', or by supplying the force of an οὐ from οὐδέν. F. Wieseler *Philol.*, 1860, p. 474, proposes οὐ τ'  $\acute{\alpha}\tau\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$ . Other emendations are:  $\acute{\alpha}\tau\eta\rho\iota\sigma\iota\sigma$  Brunck;  $\acute{\alpha}\tau\tau\eta\varsigma \epsilon\chi\omicron\nu$  Porson;  $\acute{\alpha}\kappa\eta\varsigma \acute{\alpha}\tau\epsilon\rho$  Ast, and approved by Welcker (*Rhein. Mus.* 1861, p. 310);  $\acute{\alpha}\tau\tau\eta\varsigma \mu\acute{\epsilon}\tau\alpha$  Vauvilliers;  $\acute{\alpha}\tau\tau\eta\varsigma \pi\acute{\epsilon}\rho\alpha$  Weckl. (*Soph. Emend.*). Paley believes 4-6 to be an interpolation.

5. The repetition of the οὐκ in 6 is suspicious. May not  $\delta\tau\iota\sigma\iota\sigma$  οὐ originally have been  $\delta\tau\iota\sigma\iota\sigma\iota\sigma$  = *qualecunque*? To this surmise we are led also by the statement of Schmidt that two Mss. (Monac. 500, and Vindob. 160) have οὐχί (traces of which also appear in L, E), which may be a corruption of -οὐν.

18. L  $\eta\iota\delta\epsilon\alpha\nu$ ; but that the Schol. read  $\eta\iota\delta\eta$  is evident from the gloss, ὧν τού  $\eta\iota\delta\epsilon\alpha$ .

24. The reading of the text is that of the Mss. Its anomalies are  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma$  =  $\chi\rho\eta\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$ ,  $\chi\rho\eta\sigma\theta\alpha\iota$  σὺν δίκῃ, and δίκη δικαίῃ. With Wund., Mein., Schn., Bl., Dind., we should prefer to reject the verse as a gloss. For  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma$  W. reads  $\chi\rho\eta\sigma\tau\omicron\iota\varsigma$  (with *righteous justice and law in the sight of the good*). Camp. suggests  $\pi\rho\omicron\theta\epsilon\iota\varsigma$ , having laid him out; Herm. and Ell.  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma$  =  $\pi\alpha\rho\alpha\gamma\gamma\epsilon\lambda\theta\epsilon\iota\varsigma$ , i.e. Éteocles requested Creon to bury him with appropriate rites in case he should fall. Weckl. *Soph. Emend.* proposes  $\mu\eta\sigma\theta\epsilon\iota\varsigma$  δίκης δῆ or δικαίων. Margoliouth *Studia Scenica* I. favors  $\chi\rho\eta\sigma\theta\alpha\iota$  δικαίων καὶ νόμῳ κατὰ χθονός.

29.  $\acute{\alpha}\tau\alpha\phi\omicron\nu$  ἀκλαντον: so read L, E. Inferior Mss. and most edit.  $\acute{\alpha}\kappa\lambda\alpha\nu\tau\omicron\nu$  ἀταφον, which is the more usual order (Eur. *Hec.* 30), and gives a smoother

metrical verse. Still, a tribrach in the second foot of the iambic trimeter is not unexampled: cf. *πότιρα*, *Phil.* 1235; *χθόνια*, *Aesch. Choeph.* 1; *πατέρα*, *Phil.* 1314.

40. C. A. Lehmann, *Hermes* xiv. 468, conjectures *λέουσ' ἂν ἦθ' ἀπύουσα*.

46. This verse is rejected by W. and by many other edit., on the ground that it breaks the *στιχομυθία* or single-verse-dialogue. Such a break, however, is not without example in *Soph.* Cf. *O. T.* 356-380, 1171 f. The remark of Didymus, *ἐπὶ τῶν ὑπομηματιστῶν τὸν στίχον νεοθεύσθαι*, has influenced edit.

48. *μ'* has been inserted by Brunck from the Schol.

57. L reads *ἐπαλλήλοιιν*, adopted by Herm. and Seyff. in the sense, taken with *χεροῖν*, of *ἀλληλοφόνουιν*. Others, in order to avoid the recurrence of the final syllable *-οιν*, propose to read *χερί*, or to transpose *μόρον* and *χεροῖν*.

70. Meineke proposes *ἰμοί γ'* and supplies *ἰμοῦ* with *μετέ*, so as to throw more emphasis upon *ἡδέως*.

71. The older Mss. read *όποια*, and *ισθι* evidently is *imv.* of *οἶδα*; the meaning then is *hold such views as you please*. But for this sense *φρονεῖν* is the usual word. W. adopts the reading *όποία*, which Herm. thought was required by the syntax.

76. L *αιαι*. Gerth *de dial. tragoed.*, *Curt. Stud.* I., b, 209 f., has shown that both the Attic *αιαι* and the Ionic *αιαι* are used by the dramatic writers, and that where a spondaic word was needed, as here, the older and more weighty form *αιαι* was preferred. In 184, 1159, 1195, *αιαι*, with the first syllable shortened so as to form an iambus; in 100, 456, *αιαι* is commonly measured  $\cup$  —, though there we might have an irrational spondee.

106. W. reads *'Αργογενή* by conjecture. This is adopted by Gleditsch, *Die Cantica der Soph. Tragoedien*. Bl., *'Αργεῖον*. Feussner and Schütz read *'Αργόθεν ἐκ | βάντα φῶτα πανσαγία*, joining *ἐκ* with *βάντα*. Copyists might easily omit *ἐκ* in such a position. E. Ahrens proposes *'Απιδόθεν*.

108. W. is the only recent edit. who follows L in reading *ἄκντορρ* = *sharp-pointed, piercing*. W. makes it refer to the sharp sound of the snapping of the reins over the backs of the horses. *ἄκντορρ*, *ἄκνκρόρρ* have been suggested. E has *ἄκντορρ*. The Schol. explains by *ἄκν*.

110. *γῆ* and *ὑπερέπη* (113) are emendations of Dind., who supposes that *γῆ* and *ὑπερέπη* came into the Mss. through an erroneous extension by the copyists of the use of Doric forms to the anapaestic systems. Were Doric forms to be introduced generally into the anapaests of *Soph.*, a great many changes of text would be necessary. If, on the contrary, Dorisms are to be excluded from the anapaests, only the following need to be changed: *Ant.* 804, *παγκοίταν*; 822, *θαντῶν Ἀῖσαν*; *Aj.* 202, *Ἐρχεθαδῶν*; 234, *ποίμναν*; *El.* 90, *πλαγῆς*; *O. T.* 1303, *δύσταν'*. See note on 380, where a Doric form occurs in an anapaestic system.

112. In the Mss., the corresponding verse (129) of the next anapaestic system has two feet more than this. Because of this circumstance (which,

however, is far from being conclusive, since exact correspondence in anapaests is not always strictly observed, cf. *Aj.* 206–219, *Phil.* 144–149 with 162–168), and the need of some word to govern *δν*, and in view of the Schol., *δντινα στρατὸν . . . ἤγαγεν ὁ Πολυνείκης*, and the fact that Polynices cannot be the subject of what follows in the next strophe, most editt. have supposed that there was a lacuna in the Mss., which they have tried to supply in various ways: e.g. Erfurdt proposed *ἐπόρευσε θεῶς δ'*, Schn. *ἤγαγε· κείνος δ'*. In W.'s reading (taken from J. Fr. Martin) *ᾤρσεν* means *incited*, and *κείνος* refers to Adrastus, the leader of the Argives. The editt. that do not accept a lacuna generally follow Scaliger's change in 110, *δς . . . Πολυνείκους*, which avoids the difficulty of making Polynices the subj. of the following verbs.

113. *εἰς (ἐς) γὰν ὥς*, most of the Mss. *αἰετὸς ὥς γὰν*, the Schol. W., *αἰετὸς ὥς γῆν*. If an exact correspondence of verses in this anapaestic system is to be maintained, we must have a paroemiac here to correspond with 130, where the reading, however, is too uncertain to control the text of this verse.

117. *φονάσασιν* is the emendation of Boeckh for *φονίαισιν* or *φονίαισι* of the Mss., which does not suit the metre. The Schol., *ταῖς τῶν φόνων ἐρώσαις λόγῃαις*, also favors Boeckh's change.

122. *τε καί*. In the Mss. *τε* is wanting; it was added by Triclinius. So read most editt. Boeckh reads *ἐμπλησθῆναι*; Bl., *νιν ἤ*; W., *καί πρην*; Weckl., *Soph. Emend.*, *τι καί*, the *τι* giving a sarcastic force to *πλησθῆναι*.

124 ff. Most editt. adopt, with minor differences, this interpretation: The poet holding fast to the image of the eagle, which represents the Argives, refers by *δράκοντι* to the Thebans, thus alluding to the fable of the eagle and the dragon, and to the origin of the Thebans. The passage would then read, suitably to the construction of *δράκοντι* in the sent.: (1) *Such a warlike din, a thing difficult to overcome, was made at his back by his antagonist the dragon*; or (2) *a hard conquest for the dragon matching his foe*. Two objections may be urged: (1) The use of *στάς*, *ἔβα*, *ἀμφιχανών*, *γίνυσιν* is not in keeping with the retention of the figure in *αἰετός*. (2) *πάταγος ἐτάθη* must be said, of course, of the Thebans, and yet acc. to this interpretation this *πάταγος* was a *δυσχείρωμα* for the Thebans. We understand the poet to say that the Argive foe *ἔβα*, because *τοῖος πάταγος κτέ.* that he found it a thing hard to overpower. Schmidt proposes, *τοῖός γ' ἀμφὶ φῶτ' ἐτάθη πάταγος Ἄρεος ἀντιπάλῳ δοῦς χεῖρωμα δράκοντι*, which he translates, "such a mighty din of battle arose about the man (the Argive foe), that it gave him as a conquest to the opposing dragon (sc. the Thebans). Gleditsch proposes, *ἀμφὶ τῶνδ' ἐτάθη | πάταγος Ἄρεος ἀντιπάλου τε σπείρωμα δράκοντος* (*δράκων* being the Thebans).

130. L has *ὑπεροπτίας* with *ὑπερόπτας* on the margin *a antiqua manu*. The former word is plainly a mistake, and such conjectures as *ὑπεροπλίας* of Vauvilliers (adopted by Bell.) and *ὑπεροπτίας* of Boeckh are unsatisfactory. W.'s reading, *ὑπερόπτην* (referring to Capaneus and obj. of *βίπτει*), is ingenious; but the word seems necessary to the thought of the preceding sent., for it was their *defiant and proud advance* which *Ζεὺς ὑπερχεῖλαι* κτέ. *ὑπερόπτα* is found in E.

134. *ἀντίρρυς* is the reading of Triclinius, of several inferior Mss., and of the Schol. L has *ἀντίρρυα* with *ος* written above by a later hand. The metre is against *ἀντίρρυα*. Many editt. follow Porson in writing *ἀντίρρυς* in agreement with *γῆ* (the earth smiting back); but we should then expect the regular form *ἀντίρρυα*.

138. *Διός* is the conjecture of W. from the mutilated reading of L (traces of *δ* or *δα* with two unequal marks of apostrophe). *τὰ μὲν* is found in most of the Mss. Wolff's reading brings out the double antithesis between Capaneus and the other chieftains on the one hand and *Ἄρης* and *Ζεὺς* on the other. Weckl.'s conjecture, *εἶχε δ' ἄλλα τὰ τοῦδ'* (aliter se habuerunt res huius, i.e. Capanei), is worthy of mention. So also is that of Gleditsch, *εἶλε τόνδ' ἔδει μοῖρ' ἄλλα κτέ.*

151. The Mss. are divided between *θίσθαι* (so L) and *θίσθε*. Some editt. take *θίσθαι* as the inf. for the inv. W. adopts Weckl.'s (*Soph. Emend.*) emendation, *χρεὼν νῦν θίσθαι*. N. and Schmidt read *χρή*. Bl. proposes *θάμιν* for *θίσθε*. Schubert adopts Kvičala's conjecture and reads *τις νῦν θίσθε*.

156 ff. The Mss. read *νεοχμός* with one anapaest lacking in 156, and followed by *νεαράισι θεὸν κτέ.* of our text. The cola in L begin with the words *Κρίων | νεαράισι | χωρεῖ | ἐτι | προὔθετο | κοινῇ*. It seems necessary therefore to supply a word in 156. The omission there of some word denoting ruler is further indicated by the Schol. on *νεοχμός*: *νεοστὶ κατασταθεὶς εἰς τὴν ἀρχὴν καὶ τυραννίδα*. With the change of *νεοχμός νεαράισι* into *νεοχμοῖσι*, adopted by several editt., we lose what appears to be an important part of the thought, sc. that Creon had just come into power, a fact to which he himself refers in his speech (170-174). Wolff's supposition that two anapaests fell out just before *νεαράισι* (he would supply *νεοχμῶς ταγὸς ταχέως* for the entire supposed lacuna) seems more violent than, following the arrangement of the verses indicated above, to take verse 160 as an anapaestic monometer. That anapaestic systems do not need to correspond to each other in strophic arrangement is, acc. to Bell., to be seen in the Parodos of the *Phil.* and that of the *O. C.*

158. *τίνα* in most editt., after the reading of Vat., and A.

169. *ἐμπίδους* is preferred by Reiske, Hartung, Schmidt, N., "almost" by Bl. W. objects that the usual expression for "standing firm," as opposed to "fleeing," is *ἑμπεδον μένειν*.

180. *ἐγκλήσας* is the old Attic form for *ἐγκλείσας*. Photius *Lex.*, p. 168, says: *κλῆσαι οἱ ἀρχαῖοι λέγουσιν, οὐ κλείσαι, καὶ κλῆδα· οὕτω καὶ οἱ τραγικοὶ καὶ θουκυδίδης*. The Mss. of the tragedians vary between *η* and *αι*. Cf. Gerth *de dial. traged.*, Curt. *Stud.* I. b., 217 ff. So *ἐγκλήοι*, 505, *κλήθρον*, 1186.

189. *σφῖζουσα*. The iota subscript in the forms which have *ζ* is good Attic usage. Cf. Weckl. *Curae Epigraphicae*, p. 45.

203. The Mss. read *ἐκκεκρηῦχθαι*, corrected to *ἐκκεκρηῦχθαι*, which is the reading of W. This inf. must depend on *λέγω*. *ἐκκεκρηνκται* is the emendation of Musgrave, and is the reading of the most editt.

206. αἰκισθέντ' is the common reading (L has αἰκισθέντ<sup>α</sup>, Δ αἰκισθέντ'). With the former reading, the best const. is to take ἀθανττον καὶ αἰκισθένε' together, and δέμας as accus. of specification with αἰκισθέντ' ἵδεν.

211 f. L Κρίων. Inferior Mss. Κρίον. Many edit. reject these readings, partly in order to get a const. for the accus. of the next verse. W. reads κυρεῖν, and construes τὸν δύνουν κτέ. κυρεῖν ταῦτ' ὀρέσκει σοί. N. proposes in 211 σὺ ταῦτα δρέσκει. Schmidt changes the next verse to δρῶν τὸν τε κτέ., Weckl. *Soph. Emend.* to ἐσ τὸν τε κτέ. Dind. changes καὶ to κάς. Bell. reads τὸ δρῶν instead of Κρίον.

213. Erfurdt corrected πού τ' ἐνεστι of the Mss. To avoid πού γε, Dind. (1836) and Mein. proposed που μέτεστι, which W. has adopted. Bergk and N. read παντὶ σοί γ' ἐνεστί που.

218. L ἄλλω. ἄλλω A, E. ἄλλο is found in only one late Ms. (acc. to Camp.). The contrast is not between the Chorus and some other person who is commanded, but between the command given to other persons and that enjoined by Creon upon the Chorus.

223. Mss. τάχους. W. σπουδῆς from the supposed citation of this passage in Arist. *Rhet.* iii. 14, and from the Schol., εἰ μετὰ σπουδῆς δοθῆναι πρὸς σὶ πεπόμενα. But why prefer to the unexceptionable Ms. reading a citation which may have been carelessly made from memory? That Aristotle was not infallible in his quotations, is shown in a critical note of Bell.'s revision of Wolff.

231. W. follows the Mss. σχολῇ, which he connects with ἤνυσον = *I accomplished with difficulty*, and hence βραδύς. Bl. adopts the emendation of the Schol. σχολῇ ταχύς, which gives an oxymoron like σπουδῇ βραδύς; but the latter is more suitable to the thought.

241. εἰ γε στοχάζῃ (α) in the Mss. This is the common reading of the edit. W. followed Bergk, who substituted τί φροιμάζῃ (α), taken from the supposed citation of this passage in Arist. *Rhet.* iii. 14. 10. The Schol. on Arist. *l. c.* says, τὸ δὲ τί φροιμάζῃ τοῦ Κρίοντός ἐστι λέγοντος. Bell. shows that not much weight is to be given to this Schol. Cope and Camp. think the words in Aristotle are prob. a quot. from Eur. *Iph. Taur.* 1162.

242. σημαίνων in L, A. σημανῶν in two later Mss.

258. Naber, in *Mnemosyne* ix. 212 ff., proposes εἰκοντος for the meaningless εἰδόντος.

263. The Mss. have ἀλλ' ἔφευγε τὸ μὴ εἰδέναι, one syllable too many. Erfurdt cut out τὸ. Other conjectures are: Goettling ἔφασκε μὴ εἰδέναι, Seyff. ἔφη τὸ μὴ εἰδέναι, Bl. πᾶς δ' ἔφευγε μὴ εἰδέναι, Dind. ἔφευγε πᾶς τὸ μὴ. Possibly εἰδέναι is a gloss upon τὸ μὴ, borrowed from ξυνεἰδέναι in 266.

269. The punctuation in the text is that generally adopted. Camp. and Bl. rightly hold that the contrast between εἰς and πάντας, secured by W.'s punctuation, is pointless here.

279. Camp. adopts N.'s emendation of ἦ for ἡ.

280. W. changes καμῖ of the Mss. to κατὰ με, joining the prep. with

μυστῶσαι, on the ground that καί with ἐμέ would imply that the guard had provoked some one else also. καί με is an improvement suggested by Seidler on κέμε in changing the place of the emphasis.

286. An exchange of position between πυράσων and ἐκείνων, suggested by N., would help the clearness of the sent. For νόμους, Herwerden proposes δόμους.

292. N. reads νῶτον δικαίως εἶχον εὐλόφως φέραν, which is based upon four quotations of this passage by Eustathius. But it is generally believed that Eustathius here quoted incorrectly from memory. W. concludes that he had in mind the line of Eur. Frg. 175, ὅστις εὐλόφως φέροι τὸν δαίμονα.

313 f. These verses are rejected by Bergk as an interpolation, and placed by Schmidt after 326, as being more appropriate there. By this arrangement, Creon and the Guard have each the same number (5) of verses.

318. τὶ δὲ is the reading of most Mss. and edit. δαί in L. W. has τὶ δαί ρυθμίζεις. With the punctuation of the text, adopted from Seyff. and followed by Camp., the question has more point.

320. All the Mss. read λαλημα, except L which seems to have had (α)λαλημα, the first α being erased. Both λαλημα and ἀλημα are explained by the Schol. δηλον favors ἀλημα, since it needs no inference to prove λαλημα; besides, Creon had already referred indirectly to the soldier's loquacity (316).

326. The Mss. τὰ δεινὰ, which is adopted by Seyff. and W. W. thinks there is a sarcastic allusion to δεινόν in 323. But this seems unmeaning, nor does δεινὰ give the required sense. Most edit. τὰ δεινὰ from the Schol. τὰ δεινὰ is a conjecture of Weckl. *Soph. Emend.*

342. L has πολεύον; the other Mss. are divided between πολεύον and πολεύων. Camp. remarks that the masc. is more prob. because ἀνὴρ follows in the antistrophe, and Wund. thinks it more prob. that πολεύων was changed by copyists into πολεύον (to agree with τοῦτο) than that the opposite change was made.

343. W. reads κουφονίων, which is the corrected reading of L and is found in later Mss. The Schol. explains by κούφως καὶ ταχέως φερομένων. κουφονίων is an emendation of Brunck, and is now generally accepted.

351. L has ἔξεται with εἰ written above εἰ in the Schol. Other Mss. have either ἄξεται or ἔξεται. Thus the verse lacks one syllable of being complete. ὑπάξεται was proposed by Brunck. From the Schol. on ἀμφιλοφον (καὶ λείπει ἢ ὑπό· ὑπὸ ζυγὸν ἄγει), and from the Schol. in the next verse (ἀπὸ κοινῆς τὸ ὑπὸ ζυγὸν ἔξεται), it is to be inferred either that ὑπό was wholly wanting in the text of the Schol., or that the prep. was compounded with the verb, and that its omission with ζυγόν (*cf.* Dionys. Hal. *Hist.* iii. 469, ὑπήγαγον τὸν Ὀράτιον ὑπὸ ζυγόν) became a matter of comment. ἄγειν ζυγόν without a prep., in the sense of *to bring under the yoke*, is unknown. W.'s conjectural reading ἔσας ἄγει is forced. Among the most plausible emendations are: ὀχμαῖεται ἀμφιβαλὼν ζυγόν, Herm.; ὀπλίζεται ἀμφιλοφον ζυγόν (*cf.* ὀπλισαθ' ἱπποῦς, Hom. *Il.* xxiii. 301), G. Jacob; ἱππον ἐθίζεται, G. H. Müller. Margoliouth adopts



ἀέξεται from Dind. *Poet. Scen.*, and reads ἵππον ἀέξεται ἀμφιπόλων ζυγόν, οὐρειον κτέ., which he translates, "he rears him a yoke of servants in the horse and the bull." Brunck's reading seems the least unsatisfactory.

354. W. adopts the conjectural reading of Wieseler, κατ' ἀνεμὸν φρόνημα, and interprets: "The thought which is swift as the wind becomes definitely fixed by means of the word."

357. The Mss. αἰθρία (= αἰθρία). So W., who takes it as = τὰ αἰθρία with πάγων (*cf.* 1209, 1265), *i.e.* the keenness of the frosts. This is the reading also of Bl. and Wund. Boeckh's conjecture ὑπαίθρια has been adopted chiefly because, as Camp. says, the repetition of ∪ : \_ ∪ | \_ ∪ | \_ ∪ | \_ suits the composition of the strophe better than the introduction of the bacchius and cretic in verse 3, *i.e.* ∪ \_ \_ | \_ ∪ \_ . Camp. reads διαίθρια; other edit. are divided between ἐναίθρια and ὑπαίθρια.

360. W. departs without sufficient reason from the Mss. reading adopted in the text. The phrase to which he objects is not τὸ οὐδέν but οὐδέν τὸ μέλλον.

361 ff. The traditional reading is not free from difficulty. Schmidt proposes "Αἶδα μόνον φεύειν οὐκ ἔφραξε πα· νόσων δ' ἀμηχάνους κτέ. For ἐπάξεται several changes have been proposed, *e.g.* ἐπεύξεται, ἐπαρκίσει, ἐφάσεται.

365. σοφόν τι is hard to justify. In place of it, Heimsoeth proposes δεινόν τι; Schmidt, τοιόν τι; Gleditsch, τοσόνδε.

366. W. reads τότ' ἐς to make the verse logaoedic. J. H. H. Schmidt makes it choreic. See Schmidt's *Rhythmic and Metric*, p. 175, foot-note.

368. παρείρων in the Mss. Gloss in L<sup>2</sup> πληρῶν· τηρῶν. Seyff., Erfurd, Herm., Boeckh., Camp., follow the Mss. Boeckh interprets by *violating* from the idea of *falsely inserting*. The most noticeable emendations are: πληρῶν, adopted by W., from the Schol.; τ' αἰρών = ὑψών, Schn.; τε τηρῶν, Kayser; περαιῶν, Wund.; παραιρῶν, Dind., Ell.; and γεραίων, Musgrave, Reiske, N., Bonitz. The last fits the thought best.

375. Mein. thinks τὰς cannot be right and reads κάκ'. L ἔρδοι. This is preferred by Camp. and Bl. to ἔρδει because of the preceding opt.

386. μέσον has been restored by Seyff. from L. The other Mss. have εἰς δέον. N. reads εἰς καιρόν, Weckl. *Soph. Emend.*, ἐς καλόν.

390. Weckl. conjectures δεῦρό μ' ἐξηύχουν.

411 f. Keck proposes ὑπὸν μὲν ὁσμῆν.

414. The Mss. read ἀφειδήσοι, which is exactly contrary to the sense required, *sc.* to be neglectful of. The reading of the text is the emendation of Bonitz, and is adopted by Seyff., N., Weckl. Golisch (*Jahrb. Philol.* 1878, p. 176) proposes εἰ τις τοῦ δ' ἀφ' εὐδήσοι πόνου.

436. Dind. changes ἀλλ' ἡδέως to ἀμ' ἡδέως, which has found favor with many edit. But ἀλλά adds the thought "she confessed all," which was the cause of both pain and pleasure to the Guard.

439. W. has adopted the proposal of Bl. τῶν against all Mss. authority and without sufficient reason. By πάντα ταῦτα, the Guard simply means "all these considerations that I have been speaking of."

447. L ἤδασ τὰ, which has been taken by most edit. as ἤδης τὰ. Cobet, *Nov. Lectt.* 215, emends to ἤδησθα, acc. to the directions of the old grammarians for the παλαιὰ Ἀττικῆ. Cf. also *Trach.* 988, ἐξήδησθα.

452. τοιοῖσδ' . . . ἄρισαν is the conjecture of Valckenaer for the traditional οἱ τοῖσδ' . . . ἄρισαν, and is preferred by W. in his critical appendix, and adopted by Seyff., N., Bonitz, Schmidt, *et al.* The defenders of the Ms. reading find in τοῖσδ' an intentional sarcasm on the same expression in Creon's question, and understand it to refer to the laws of sepulture. But the expression τοῖσδ' ἐν ἀνθρώποις seems rather vague for this.

454. αἱ τὰγραπτα is the reading of Boeckh after one Ms., for αὐτ' ἀγραπτα.

462. L has αὐτ'. Brunck wrote αὐτ' after inferior Mss.

467. W. changes the Mss. θανόντ' to θ' ἐνός τ', i.e. the one sprung from my mother, and one (sc. father). If only the mother is mentioned, W. argues that Polynices would be represented as only a half-brother of Antigone. But W.'s reading is not justified by ἐνός ἀνδρός τε καὶ μᾶς υἱαίς, *Plat. Legg.* i. 627 c, and similar passages, in which identity of parentage is expressed by the use of αἱς or ὁ αὐτός. Mein. proposes ἐκ μᾶς μητρός πατρός τ' ἄθαιπτον. ἄθαιπτον ἡνσχομένην νέκυν is the ordinary reading. The Mss. vary between ἡνσχομένην L, ἡνσχομένην A, ἡνσχομένην Vat., ἡσχομένην and ἰσχομένην inferior Mss. The Schol. ἡνσχομένην ὑπερίδων. ἡνσχομένην has no warrant. ἡνσχομένην and ἀνσχομένην are found in use. The simple ἔχομαι in the sense of τλῆναι is not found. ἄθαιπτον may be a gloss, or a change from ἀταφον when the corrupt form ἡνσχομένην had gained foothold. Bl. thinks the disturbance in the text arose from the omission of δυν', and that νέκυν is a gloss, and reads ἄθαιπτον δυν' ἡνσχομένην. Weckl. *Soph. Emend.* also prefers this.

486. ὁμαιμονιστέρᾳ (σ) in A, Vat., ὁμαιμονιστέρᾳς (ς) in L. The reading of the text gives a plainer const. than ὁμαιμονιστέρᾳς, which would have to be taken (as ἀδελφῆς is) in the pred. gen. with κυρεῖ (οὔσα).

490. W. reads τάφους obj. of βουλεύσαι, and makes τοῦδε gen. of possession referring to Polynices. For the plur. he cites *O. T.* 987, οἱ πατέρες τάφοι. He objects to βουλεύσαι as epexegetic inf. on account of its position, and to taking ἴσον subst. with τοῦδε τάφου, like ἴσον τῆς τύχης, γῆς, and similar phrases. Metzger proposes τόνδε κηδεύσαι τάφον. Keck would read τοῦδε φροντίσαι τάφου.

505. The Mss. read ἐγκλείσοι, ἐγκλήσοι. But the fut. opt. is not used in independent cond. sent. Some edit. prefer the aor. ἐγκλήσῃ, ἐγκλείσῃ.

506 f. By giving these verses to the Chorus, W. avoids some of the difficulties mentioned in the notes. W. cannot be right in supposing that there is any reference to these verses in what follows. τοῦτο (508) plainly refers to 502 ff. ὑπὸ λουσιν στόμα does not imply that the Chorus have spoken, but is only another form of the statement in 504, 505. In assigning these verses to the Chorus, W. has chosen the less objectionable course.

520. ἴσον is a variant. Some edit. read ἴσα, others ἴσου, and supply ποθεῖ as pred. from the preceding verse.

527. δάκρυα λειβόμενα L, λειβομένα A, λειβομένη L,<sup>2</sup> V, Vat. Schol. δάκρ' ελβομένη, the reading of Triclinius. But ελβω is not found in the tragedians. ελβομένα, Aesch. *Prom.* 400, is a conjecture of Herm.

531. Editt. generally read ἡ, omit comma after ὑφαιμένη, and have comma instead of colon after θρόνων. L, V read ἡ. Valckenaer, on *Phoen.* 1637, shows that the art. is often found after a pron. in an address to indicate mockery or anger. Cf. *El.* 357, σὺ δ' ἡμῖν ἡ μισοῦσα μισεῖς μὲν λόγῳ.

557. L has μὲν γ' οὐ (?) corrected *a prima manu* to μέντοι (= μὲν τοι). Schol. σεαυτῇ καλῶς ἐδόκει φρονεῖν. The variants are many. A has μὲν τοῖς, which is preferred by the most editt. because it gives a more pointed contrast with τοῖς δέ. Two interpretations are then given: (1) "You in the view of these (Creon), but I in the view of those (the gods below and Polynices) seemed, etc." (2) "You seemed in that way (your way) to be exercising good judgment, but I in this way (my way)." Schubert reads, after Kvičala, σὺ μὲν τῶς, τὸς δ' ἐγώ.

575. The common reading is ἔφν. L has ἐμοί, followed by W., Schn., Seyff., Dind. *Poet. Scen.* N. proposes μόνος, Mein. κυρεῖ, Weckl. *Soph. Emend.* μένει.

578 f. L has τῷδε (instead of τοῦδε), prob. by inadvertence because of the following τῷδε, just as A has both times τοῦδε. These variants and the peculiar emphasis of γυναῖκας εἶναι have led to several emendations; e.g. εὐ δὲ τῷδε χρη̃ γυναῖκας ὤλαι, Dind.; εἰρεῖαι, Schmidt; εὐ δευρὸς δὲ χρη̃, Seyff.; ἐκδύτας δὲ χρη̃ γυναῖκας εἶναι, Weckl., after Engelmann.

580. Naber, *Mnemosyne* ix. p. 212 f., proposes φρίσσουσι for φεύγουσι, but this robs γάρ of its force.

586. Most of the Mss. ποντίας ὤλας, corrected by Elmsley.

588. Triclinius read Θρήσσαις for Θρήσσησιν of the Mss., which has been corrected by Ell. to Θρήσσαισιν. Bergk proposes ἔρεβος ἔφαλον, which is approved by Bl.

591. The text has the Ms. reading. W. objects to the combination of καλαινῶν and δυσάνεμον (a permanent and a temporary quality) by means of καί. The position of δέ is unusual. W.'s reading δυσάνεμοι is the conjecture of Bergk.

594 ff. "To find a perfectly satisfactory reading as a substitute for these ill-fitting words is hardly possible." N. Instead of φθιμένων of the Mss., Herm. reads φθιτῶν, which he takes metrically as the required spondee; but φθιτός has elsewhere a short penult. Dind. *Poet. Scen.* proposed πῆματ' ἄλλ' ἄλλοις ἐπὶ πῆμασι. Kolster, *Das zweite Stasimon in Soph. Antigone, Jahrb. Philol.* 1867, p. 101 ff., ingeniously conjectures πῆματ' ἀφθίτως for πῆματα φθιμένων. Schmidt reads: ἀρχαῖα τὰ Λαβδακιδῶν φθιτῶν ὀρώμαι | πῆματ' οἴκαρ πῆματ' ἐπὶ πῆματι τίκτοντ'.

596. Kolster changes γένος to ἄγος, i.e. "the blood-guiltiness (of the race) does not leave posterity free."

600. Th. Kock conjectures θαλος for φάος. This is adopted by Seyff. and defended by Kolster.

603. Mss. κόνις. κοπίς is the emendation of Jortin, now generally

received. Those who defend *κόνις* make it refer to the strewing of the dust over the corpse, which becomes for Antigone *φονία*. With this reading *καταμῆ* is to be taken in the secondary sense of *heap upon*, which a Schol. explains by *καλύπτει*. Camp. following Donaldson, defends this by saying that as *καταμάσθαι κόνιν* is "to cover one's self with dust," so by a poetical inversion the dust may be said *καταμῆν*, "to cover or sweep out of sight."

605. *σὺν ᾧ* is Weckl.'s emendation for *τεῶν* of the Mss., and is received by W. through a supposed necessity for *ᾧ* with the potential opt. in the dramatists.

606. Inferior Mss. read *ὑπερβασία*.

607. Most of the Mss. read *παντογῆρος*. A has *πανταγῆρος*, wholly free from old age, i.e. ever young. *παντογῆρος* means either *making all aged*, or *very aged, ancient*. In neither sense has the word any fitness here. A Schol. explains by *δ αἰώνιος*. As analogous, Bell. cites *παμμέγας, πάγκακος*, and *παγ-γῆρος* from later Greek as applied to *χρόνος*. *πανταγῆρος* is W.'s conjecture. Other conjectures are: *παγκρατής, πάντας αἰρῶν, πάντ' ἀγρῶν*. *παντογῆρος* may have arisen from a supposed antithesis to the following *ἀγῆρος*.

608. The Mss. reading *ὁ παντογῆρος οὐτ' ἀκάματοι θεῶν* is manifestly incorrect when the verse is metrically compared with the corresponding *-νόων ἐρώτων | εἰδοῖσι δ' οὐδὲν ἔρπει* of the antistrophe. Dind. writes *οὐτ' ἀκοιοι θεῶν νιν*; Herm., *οὐτε θεῶν ἀκμητοί*; Schn., *οὐτ' ἐτίων ἀκάματοι*. *μήνες θεῶν* seems unsuitable. *θεόντες* is the conjecture of Donaldson and Heimsoeth. Instead of this word, Weckl. would prefer some verb (like *φθεροῦσιν* or *φθίνουσιν* in trans. sense) which fits better to the idea of *μήνες* than *αἰροῦσιν* from *αἶρεσθαι*. The true reading is yet to be found.

612 f. W. reads *ἐπαρκέσαι νόμον*, makes the inf. express purpose after *κατέχεις δυνάστας*, and interprets so as to *protect law and authority forever*. This construction of the inf. as if *δύνασθαι ὥστε* preceded, and this sense of *ἐπαρκεῖν*, are doubtful.

613 f. The Mss. *οὐδὲν ἔρπει θνατῶν βίωτῃ πάμπολις (πάμπολυν?) ἐκτὸς ἄτας*. This means, in no respect does it (this law) approach the life of mortals in every state (i.e. everywhere) free from harm. But this conflicts with the leading thought at the beginning of the ode. The required thought is, no one who comes in conflict with the sovereignty of Zeus, etc. The same objection holds against W.'s reading: *ὁ δ' οὐδὲν ἔρπει θνατῶν βίωτος κτλ.*, the life of mortals in every state does not pass free from calamity. The contradiction lies in saying "blest are they who are free from calamity," and then, "no life is exempt from calamity." Many edit. take refuge in *πάμπολυ γ' for πάμπολις*, which is understood to mean *nothing proceeds very far without ἄτη* (which involves the same contradiction as that objected to above), or *to the life of man nothing beyond the bounds comes free from ἄτη* (where the sense of *πάμπολυ* seems forced). Lange's conjecture (adopted by Schubert) *πάντελες*, nothing that is complete, with the notion that *πάντελες* is for a mortal *ἔκμητρον*, and the striving for it *ὑπερβασία*, is artificial. *πλημμελής* has been adopted from Weckl. *Soph. Emend.* as

being most in harmony with the thought and at the same time requiring no violent change of the Ms. reading. Dind. abandons the passage, supposing *ἔρπει* and *ἐκτός ὄτας* to be interpolated from 618 and 625.

620. L reads *προσαύση*. The other Mss. vary between *προψαύση*, *προσψαύση*, *προσάρη*, *προσαίρη*. The Schol., *προσφέρει*, favors *ψαύω* or *αἰρώ*.

625. Mss. *ὀλιγοστόν*. *ὀλίγιστον* is Bergk's emendation. *ὀλιγοστόν* is a doubtful form, and would mean *one of a few*.

633. *θυμαίνων* is the reading of an old Schol. for *λυσσαίνων*, which is a *ἄπαξ λεγόμενον* and means *rave*.

646. W.'s *πίδας* for *πόνους* is a marginal reading of L, and is apparently confirmed by the Schol. But *πόνους* makes good sense, and is recommended by O. C. 460, *τῇδε τῇ πολει μέγαν σωτήρ' ἀρείσθε, τοῖς δ' ἡμοῖς ἐχθροῖς πόνους*.

648. The Mss. read *τὰς φρένας ὑφ' ἡδονῆς*. Triclinius first inserted *γ'* before *ὑφ'* to heal the metrical fault. But it is difficult to see any force in *γ'* with *φρένας*. W.'s reading *δι' ἡδονῆν* is a conjecture of Bl. Dind. *Poet. Scen.* *φρένας ὑφ' ἡδονῆς δαμείς*, gives an apparent dactyl in the third foot. He also proposes *σὰς ὑφ' ἡδονῆς φρένας*, which is adopted by Schubert. Mein. proposes *φρένας σύ γ' ἡδονῇ*. Weckl. *τάσδ' ὑφ' ἡδονῆς φρένας*.

659. L has *τά τ' ἐγγενή*, with *συγγενή* written above. *συγγενή* is prob. a gloss, but is regarded by W. as an original correction. Erfurdt corrected to *τά γ' ἐγγενή*.

669. W. rejects this verse, (1) because *εὖ ἄρχεσθαι* seems to him superfluous after what is said in 666 ff.; (2) because *ἄρχεσθαι* ought to come before *ἄρχειν*, since *to rule well* is a result of *to obey well*; (3) because with this verse omitted the number of verses spoken by Creon and by Haemon would be exactly equal. These reasons seem insufficient. Soph. is not so rigid an observer as Aesch. of correspondence in the *στιχομυθία*. Bl. would prefer to read *καλῶς τ' ἂν ἄρχειν εὖ τ' ἂν ἄρχεσθαι*.

673. W. reads *πόλεις τ' . . . ἡδ'* (= *ἡδέ*) after two inferior Mss. This appears to be the emendation of a scribe who wished to avoid the anacoluthon occasioned by *τέ . . . ἡδε*. Many edit. effect the same result by omitting *τ'*, which has, however, the best Mss. authority.

674. L reads *συμμαχη* (= *σὺν μάχῃ*). This is defended by Camp. and others, but with difficulty. Better is the emendation of Held (*Progr. Schweidnitz*, 1854), *κάν μάχῃ δορός*. The reading of W. is the conjecture of Reiske, and is almost generally received.

675. Keck objects to *τροπὰς*, and would substitute *τάξιν* for it.

688. L has *σοῦ* with *ι* written above, *a prima manu*. *σοι* is the reading also of A, V. Most edit. write *σοῦ*.

706. W.'s change of *τοῦτ'* to *τοῦδ'* is unnecessary, and without Ms. support.

707. Priscian, *Instit. Gram.* 17, 167, quotes this verse thus: *δοτις γὰρ αὐτῶν εὖ φρονεῖν μόνος δοκεῖ*.

718. Most Mss. have *θυμῷ*, which some join with *εἰκα* as a local dat., *yield*



828. The Mss. have *δμβροι*. *δμβροι* is the almost certain conjecture of Musgrave. Camp. alone of recent editt. defends *δμβροι*.

831. For *ὁ ὑπ'* of the Mss. most editt. read *ὁ ὑπ'*. This follows in part quite naturally from the correction in 828.

834. The Mss. vary between *θειογενής*, metrically impossible, and *θεογενής*. W. reads *θεογενής*, after Wieseler, because he thinks *θειογενής* an unknown and improbable form. N. cites an instance of it in Tzetzes, and of *ποντογενής* in Nicetas, of *πρωτογενής* in Theod. Prod. But these are too late to be of any authoritative value. He thinks Soph. may have written *θείου τε γένους*. *θειογενής* occurs once in the Sibylline Oracles, 5, 261.

836 ff. *καίτοι φθιμένω*. W., under the influence of a Schol., *δοῦναι τοῖς ἰσοθείοις ὁμοίως ἑταλεύτησεν*, writes *καὶ τῷ*. But the use of the masc. of the partic. without the art. makes the statement general. Variants are *φθιμένα*, *φθιμέναν*. If 838 (*ἔωσαν καὶ ἔπειτα θανούσαν*) were to be retained, there is reason for preferring *φθιμένα*, since the reference in 838 is definitely to Antigone, and with that *φθιμένα* would better agree than *φθιμένω*. But 838 is rejected as a verse without point. It was rejected already by the Aldine edit. If the verse is retained, a verse is still wanting to complete the correspondence with the preceding anapaestic system, 817-822. This fact (which, however, is not decisive here) and the Schol. *καρτερεῖν σε χρή, ὡς καὶ ἡ Νιόβη ἑκατέρησεν παραμυθούμενος αὐτήν*, to which nothing in the text corresponds, have led some to believe that a verse has fallen out between 837 and 838. W. proposes this: *σὶ δὲ καὶ τλήναι πρέπον ὡς κείνην*, by which the Chorus would mean, "it is proper that you also show fortitude as did she," but which Antigone should understand to mean "it is fitting that you also suffer"; and it is to this then that Antigone alludes by *ὁμοὶ γέλωμαι*. By transposing the words in 836-7, as has been done here, a paroemiac is avoided in the middle of the system, and *ι* in *ἰσοθείοις* is kept short, as is usual in tragedy.

840. *ὀλομέναν* is the correction of Martin for *ὀλομένην*, *ὀλομένην* of the Mss. Some adopt *οὐλομένην* from Triclinius; but this commonly means *destructive*.

846. *ἐπικτῶμαι*. A marginal reading is *ἐπιβοῶμαι* (for *ἐπιβῶμαι*), which Bl. prefers. Wund. reads *ἐπαυδῶμαι*.

848. Most of the Mss. have *ἔργμα*, corrected by Brunck to *ἔργμα*. L. *ἔργμα*. Many editt. follow Herm. in reading *ἔργμα*.

850 f. W. has adopted *βροτοῖς* from Triclinius. *γ'* has been inserted *metri gratia*. The metre of this and of the corresponding verse, 870, of the antistrophe do not agree. Bergk, Dind., *et al*, reject the verse as an interpolation. Conjectures are numerous. Several editt. adopt that of Emperius, *οὐτ' ἐν τοῖσιν ἔτ' οὐτε τοῖσιν*. Gleditsch's reading is *ὡδὲ δούποτος βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν | μέτοικος, οὐ ἔωσιν, οὐ θανοῦσιν*, which is in exact metrical correspondence with the commonly received reading of the antistrophe, *ὡδὲ δυσπότημον κασίγνητι γάμων κυρήσας, θανὼν ἔτ' οὐσαν κατήναρὶς με*.

855. L reads *πολύν*. W. proposes *πόλει*. Schn., Bergk, *ποδοῖν* = *violently*. *προσέπιπες* does not seem to be the right verb. V has *προσέπαισας*. Cf. Aesch. *Prom.* 885, *λόγοι παλῶσ' εἰκῇ | στυγνῆς πρὸς κύμασιν ἄτης*.

860. *οἶτον* is Brunn's reading for *οἰκτον*, adopted by Dind., Bl., N.

865. *δυσμόρφ* in L. The Schol. has *δυσμόρον* agreeing with *ματρός*, which is preferred by most edit.

869 f. W.'s reading is without authority, except that *ῥῶ* is found repeated in L, which seems to be an attempt to make the metre agree with the corresponding verse of the strophe, 850. Bell. gets a closer metrical correspondence by reading *ῥῶ δυσπότημων ῥῶ γάμων κασίγνητε κύρσας*, which has been adopted as being the least objectionable.

877. Dind. rejects *ταλαίφρων* as a repetition from 866, and reads *ἔρχομαι | τὰν πυμάτων ὁδόν*.

879. Mss. *ἱρόν*. Many edit. read *ἱρόν* so as to avoid resolution of the trochee. *ἱρός* is written also in *O. C.* 16. But N. denies that this form was ever used by Soph.

887. The Mss. vary between *ἀφείτε*, *ἀφῆτε*, *ἀφετε*, and *ἀπιτε*.

888. Morstadt's conjecture that *τυμβεύειν* is a copyist's error for *νυμφεύειν* is approved by Weckl.

905 ff. The spuriousness of these verses was first urged by A. Jacob, *Quaest. Soph.*, 1821. Critics are not agreed as to the extent of the supposed interpolation. W. brackets 905-913 + *νόμφ* 914; N., 904-920; Dind., 900-928; Schmidt, 904-924; Weckl., 905-912. A passage of somewhat similar rhetorical character is *El.* 1301 ff.

916. Kern would write *δὴ Κρέων* for *διὰ χειρῶν*.

922 f. These verses are rejected by N. on the ground that 922 is contradictory to the attitude of Antigone, who from the first has been convinced that the gods approve her deed, and that Creon will have to suffer for his conduct, and because the phrase *τίν' . . . θυμμάχων* is too obscure. For *θυμμάχων* some prefer *θυμμαχεῖν*.

927. For *μὴ πλειῶ*, N. would prefer *μὴ μέλω*. But the reading of the text is more emphatic, since it implies that a suffering greater than her own can hardly be conceived. Her fate, certainly, is as bitter as one could wish for Creon.

935 f. The Schol. was in doubt whether to assign these lines to Creon or to the Chorus. The Mss. assign them to Creon. Most edit. follow Boeckh in giving them to the Chorus. Creon's threat in 932 seems to leave nothing more to be said by him. Antigone recognizes this in 933-4. The final confirmation comes most fittingly from the Chorus.

939. *μέλλω*, Mss. and edit. generally. *μελλῶ* was adopted by W. from Mein., on the mistaken ground that *μέλλω* is not suited to the sense. *μελλῶ* is a rare word, and is nowhere found in Soph.

941. *βασιλῖδα* L, A, E, Vat., L<sup>2</sup>, Schol. But this gives a dactyl and an anapaest in the same dipody. Seyff. emended to *βασιλεῖδαν*, supposing the



final  $\nu$  omitted before the next  $\mu$ . This is adopted by Camp. Triclinius read βασιλειαν, Herm., βασιληίδα, Emperius, Θήβης τὴν κοιρανιδᾶν | μούνην λουπὴν (on which τὴν βασιλῖδα would be a gloss). Bergk prefers Δαβδακιδᾶν. N. brackets βασιλῖδα. Dind. rejects the whole line.

943. The Mss. εὐσέβειαν. Triclinius changed this to εὐσεβίαν in order to make a paroemiac at the close of the anapaestic system.

948. καὶ is omitted by the Mss., and added by Herm.

952. δλβος is Erfurd's generally received emendation for the Mss. δμβρος. Erfurd compares Bacchylides ap. Stob. *Ecl. Phys.* I. 166, θνατοῖσι δ' οὐκ αἰθαίρετοι | οὐτ' δλβος οὐτ' ἀκάματος Ἄρης.

955. δξύχολος is Scaliger's correction of the Mss. δξύχολως.

956. W. remarks on κετρομίους that the repetition of this word after so short an interval is suspicious, that the word does not well suit ὄργαις, and that the dat. of cause is more properly joined with Dionysus, who is the doer. Dind. suspects a dittography. The error caused by letting the eye fall upon 962 may have crowded out a word like ἀντιβίους, which would give *by the violent anger of Dionysus*.

957. L has κατάφρακτος. The other Mss. have mostly κατάφρακτος. Metathesis of  $\rho$  is freq. See Weckl. *Curae Epigraphicae*, p. 43.

959 f. W. writes ἔνθηρον after Pleitner, Progr. 1864. Only thus, he says, does Soph. come into harmony with the version of this myth given by Apollodorus. See on 955. W., accordingly, gives the sense thus: "In the case of him who is thus bound to the rocks, the violence of horses makes the madness (together with the blood) trickle away; i.e. his mad insolence vanishes with his life." But without a more definite reference than ἔνθηρον, is it probable that the poet would be understood to refer to this feature of the story? W. implies that στάζειν is not easily understood unless it refers to the dripping of blood. But cf. Aesch. *Agam.* 179, στάζει δ' ἐν ὕπνῳ . . . πόνος. The Schol. explains by οὕτω καὶ τοῦ Δουκούργου ἀπὸ τῆς μανίας ὄργη ἀποβαίνει. Camp. renders: "So dire is the excess of rage that flows from madness." Bergk and N. propose ἀτηρόν for ἀνθηρόν.

965. W. adopts δ' from Seyff. All the Mss. have τ' except L, which omits the conj.

966. The Mss. Κυανῶν πελαγέων (πελάγεων L) πετρῶν. This is now generally rejected, πετρῶν being undoubtedly a gloss. σπιλάδων, Wieseler's emendation, is now commonly received. Cf. Hesych. σπιλάδες· αἱ περιχόμεναι τῇ θαλάσῃ πέτραι. Soph. *Fr.* 341, Πόσειδον, ὃς γλαυκάς μέδεις εἰάνεμον λίμνας ἐφ' ὕψηλαῖς σπιλάδεσσι στομάτων.

968. The Mss. vary between ἦ δ' and ἦδ', impossible metrically. W. reads τὰ δ' used in an adv. sense = *tum* (τὰ μὲν = *quum* being omitted), to make prominent the locality which is directly connected with the story. It would be difficult to sustain this view.

969. ἄξενος is Boeckh's addition for the lost cretic — ∪ —. Mein. suggests ἡμών. Camp. would prefer some verb like ἵσταται or κληῖται. ἀπόξενον in *O. T.*

196, is explained by the Schol. by *δυσχείμαρον* and referred to *Salmydessus*. Cf. Aesch. *Prom.* 726, *Σαλμυθησσία γνάβας | ἐχθρόστινος ναύταισι*.

970. *ἄγχουρος* is adopted by W. from Dind. (who has since rejected it) for metrical reasons. For the resolution of the long thesis in a logaoedic dactyl, see on 798, App.

972 ff. *ἀρατὸν ἔλκος* was changed by Schn. to *ἀρατὸν ἔλκος, τυφλωθὲν το δρακτὸν*. Wund., Dind., Bl., Weckl., read *ἀραχθὲν* for *τυφλωθὲν*, and adopt *ἀπερὶ ἐγγείων*, the conjecture of Herm. for the senseless *ἀραχθὲν ἐγγείων* of the Mss. *ἀραχθέντων* is the emendation of Lachmann. N. would prefer *ἀραχθὲν ἐξ ἀγρίας δάμαρτος . . . τυφλωθέντων ὑφ' αἱματηραῖς*.

979. L has *πατρός*.

984. *θυάλλαισιν*. So Ell. and Dind. for the Mss. *θυάλλῃσιν*.

1021. *εὐσήμενος* is not a sure reading. Two letters are erased in L after *εὐ*. N. thinks the true reading to be *αἰσίμως*.

1027. *πύλας* L, *πύλη* A. Bergk, Dind., Wund. write *δάκτυλα . . . πύλη*.

1035. Most of the Mss. have *τῶν δ' ὑπαὶ γίνους*. The text follows Herm., Boeckh, Bonitz, Camp. in striking out *δ'*, and taking *τῶν* as a rel. or dem. pron. *μῶν*, the reading of W., is impossible, for it leaves *ὑπαὶ γίνους* entirely indefinite. Some edit. think the reference is to the relatives of Creon, particularly to Antigone and Haemon. To accommodate this interpretation several changes have been suggested. N. proposes *τοιοῖς δ' ἐν γένει*; Dind., *τῶν δὲ συγγενῶν ὕπο*.

1036. *κακπεφόρτισμα* is the reading of a later hand in L and of some inferior Mss. Camp. prefers this.

1037. L has *τα* (ὃν written above *a prima manu*). The other Mss. vary between *τὸν προσαρβείων, τὸν πρὸς σάρδεων, τὸν πρὸ Σαρδείων*. The reading of Bl. is adopted in the text.

1056. For *τὸ δ' ἐκ*, Hartung reads *τὸ δ' αὖ*. Cobet conjectures *τὸ δὲ γε*.

1065. *τρήχους* is Erfurdt's emendation of *τροχούς* which means the *turning of the wheel*. This reading would better fit Winckelmann's emendation *φλίσσιν τελεῖν*, which is adopted by N. Kvičala favors *τελεῖν* in an intr. sense = *to come to an end*. Certain critics, in a realistic vein, argue for *τροχούς*, on the ground that, because the predictions of Tiresias were to be fulfilled in the course of that day, Soph. would not make the seer say *τρήχους*, as if several days might yet elapse. But the expression is to be taken as an indefinite one, like that in 1078.

1069. *κατέκισας*: so read most of the Mss. and edit. E, L<sup>2</sup>, have *κατοκίσας*. With the partic., *τε* is superfluous.

1080-83. A perplexing passage. The first difficulty is the exact reference. W., Erfurdt, Herm., Seyff., Camp., suppose that these verses contain a prediction of the war of the Epigoni, who ten years later avenged the denial of burial rites to their fathers by the destruction of Thebes. To make this reference more apparent, W. adopts the conjecture of Seyff., *τὰ πρήγματα*, i.e. *which* (lit. *whose affairs*) *dogs have polluted*, and follows Bergk in reading

συνταράσσονται, acc. to a late Schol., αἱ πόλεις ἐπαναστήσονται σοί. Wund., Dind., Mein., Weckl., reject the passage as an interpolation fabricated from 1016-17. Boeckh, Schn., N., Bell., take the passage either as a general statement or as referring to the calamities that are to befall Thebes, without any particular allusion to the war of the Epigoni. Against this particular allusion Boeckh objects with much force as follows: (1) There is no reference in the entire play to any such event, nor to the tradition (cf. Hdt. ix. 27) that the other Argive leaders were denied burial. (2) πόλεις ἐχθραὶ cannot refer to the Argive cities, since they were already in hostility with Thebes. (3) It is absurd to speak of birds—to say nothing of dogs—carrying this “unholy savor” into Peloponnesian cities. The second difficulty is the connection of the passage with the context. The transition between 1077-79 and 1080-86 is abrupt. Schn. seeks to make it less so by taking πᾶσαι πόλεις in the sense of the entire state, and connecting it closely with σοῖς δόμοις; but πᾶσαι πόλεις cannot be tortured to mean that. To what ἐχθραὶ refers is uncertain. Some supply ταῖς Ἑρινόσι from 1075; others, σοί, meaning Creon; others, with the Schol., τοῖς Θηβαίοις; others, τοῖς θεοῖς. These difficulties led Schütz and Kvičala to place the passage immediately after 1022, where ἐχθραὶ would naturally be taken with θεοί in 1020, i.e. *hateful to the gods*, and the connection is thus much more clear. The third difficulty is in the use of certain expressions. (1) ὅσων σπαράγματα can hardly mean anything else than *the mangled remains of as many (citizens)*. One of the most ingenious solutions of this difficulty is that of Schütz, who proposes to read τὰ σπάργματα and takes καθήγγισαν in the sense of *polluted* (cf. Schol., μετα ἄγους ἐκόμισαν, and Hesych., καθαρίσω· συντελέσω καὶ καθιερῶσω, παρὰ δε Σοφοκλεῖ ἐκ τῶν ἐναντίων ἐπὶ τοῦ μαιίνειν τίταται), i.e. *the sacrificial offerings of which dogs have polluted, etc.* (2) ἑστιάουχον has been objected to on the ground that πόλιν would not be found in the rel. sent. after πόλεις. This led W. to adopt the conjecture of Wieseler, πάλιν, meaning the *ash* of the sacrificial hearth. N. conjectures πόλον, and translates the phrase, *to their own native sphere*, i.e. the sky. But neither is satisfactory. The interpretation given in the notes is a choice of evils, but the preference would be more decided were the passage to be placed in immediate connection with 1022, as indicated above.

1089. ἡσυχώτερον is the Mss. reading for the more common Attic ἡσυχαι-τερον. ἡσυχάτατος is found, acc. to some edit., in Plat. Charm. 160 a, and ἡσυχώτερον in Bekk. Anecd. 98, 19.

1090. ὦν is Brunck's emendation for ἦ of the Mss. Those who retain ἦ connect νοῦν with τῶν φρενῶν in the sense of *the spirit of his mind* (like γνώμη φρενῶν, O. T. 524, Lat. mens animi). But the position of the words is against this. N. defends ἦ, and thinks the sent. is a combination of two const., viz., ἀμείνω φρενῶν τῶν νῦν φέροι and ἀμείνω ἦ δὲ νῦν φέροι.

1096. εἰκαθεῖν. Mss. εἰκάθειν. Edit. have generally followed Elmsley in holding this and similar forms to be second aorists. But Curtius, Verbum II., p. 346, decides in favor of the traditional accentuation, and shows that εἰ does not belong exclusively to any tense stem.

1096 f. No satisfactory reading for these verses has yet been found. W.'s view seems wholly untenable. His const. is *πέρα ἐν δαιμόνι* (ἐστίν) *ἀντιστάντα θυμόν* (subj.) *πατάξει ἄτη*, i.e. it is a still more terrible thing for the soul that resists to throb with calamity (*πατάξει* taken absolutely (as in Eng. we say "to palpitate with fear"), and *ἄτη* as dat. of instrument). *πέρα* for *πέρα* finds favor also with Bl., N., who take the thought to be "to yield is hard, but to resist is still more terrible." N. compares such phrases as *δαιμόν καὶ πέρα δαιμόνι* (Dem. 45, 73), *πέπονθα δαιμόν πλείοντα καὶ δαιμόνι πέρα* (Greg. Naz. II. p. 178), and proposes to read *ἄτη παλάσαι δαιμόν καὶ δαιμόνι πέρα*. From 1099 it is evident that Creon is already casting about how to find his way out of his trouble; and in this frame of mind he is not so likely to consider what is more or less terrible as to seek for the best reason for yielding, which is, that he is ruined if he does not yield. *ἄτη* is difficult to understand. By reading *ἄτη* (nom.), and making *θυμόν* obj., the sense would be, but calamity is at the door to smite my soul resisting. Cf. Ar. Ran. 54, *πόθος τὴν καρδίαν ἐπάταξε*.

1098. λαβεῖν, or λακείν in L, but most edit. take this to be dittography of λακείν, 1094, and read Κρέον, found in inferior Mss.

1105. W. has rejected the reading of his first edit. *καρδίας δ' ἐξίσταμαι* for *καρδίᾳ ἑπίσταμαι* after L, which is difficult to defend, and is now generally abandoned. The Schol. explains by *μόγις μεθίσταμαι τῆς προτέρας γνώμης*.

1108. L reads *τ'* or *τ'*, with doubtful breathing; A has *οἱ*; most of the later Mss. have *τ'*. The second *τ'* of the text is found first in Triclinius. W. makes *οἱ τ' ὁπάοντες* the subj. of *στείχουσιν ἄν*, supplied from *στείχοιμ' ἄν*.

1111. L has *δόξαι τῇδ' ἐπιστρέφην*. The Schol. explains by *δοκῆσαι μετιστρέφην*. *μεταστρέφειν* is the regular compound for *change about*. *δόξα* would make the verse unmetrical.

1115. W. and N. change the order of the words in order to make the metrical correspondence more exact in the strophe and antistrophe. But in logaoedic verse an irrational long is admissible in the unaccented syllable.

1119. The Mss. have *Ἰταλίαν*. The Schol., *διὰ τὸ πολυάμπελον τῆς χώρας*, also points to this. So read most edit. But W., N., Bell., prefer *Ἰκαρίαν* for the reason that it is highly improbable that Soph. should here mention remote Italy and omit all reference to the original home of the Attic cult of Dionysus. Copyists might easily mistake the well-known *Ἰταλία* for this to them unknown Attic deme.

1121 f. W. reads *ὦ Βακχεῦ, Βακχᾶν ματρώπολιν*, with the Mss. and most edit. But *ὦ* in some of the Mss. is written above *Βακχεῦ*. *ὦ* was rejected by Herm., and *ὦ* before *ματρώπολιν* was added by Musgrave so as to make the metre correspond exactly with that of the corresponding verse of the antistrophe.

1123 f. The Mss. have *ναίων παρ' ὑγρόν . . . ρέθρον*. Dind. emends to *ναιεῶν*. *ὑγρῶν* is the reading of Triclinius. *ρεῖθρων* is the emendation of

Herm. These changes have been adopted by most recent edit. Camp., however, follows the Mss.

1129. The Mss. have *νύμφαι στείχουσι*, which has been transposed *metri gratia* by Bl. and W. But even then the metre does not exactly agree with the corresponding verse of the strophe (*στείχουσι = γένος κλυ-*). Keeping the same order as that of the Mss., Dind. proposed *νύμφαι στίχουσι*, which has been adopted by Schmidt in his metrical scheme. But the authority for *στίχουσι* is only a gloss of Hesychius, who freq. interchanges *ει* and *ι*. Mein. proposed to read *κλειτάν* for *κλυτάν* in the strophe. Rauchenstein, *Rhein. Mus. N. F.* xxvi. 116, proposes *Κωρύκιον | νύμφαι νέμουσι*. The Mss. reading has been retained in this edit., and the irrational long syllable admitted in the metrical scheme.

1143. *Παρνασίαν* : Dind. for *Παρνησίαν*. Cf. *Παρνασοῦ, O. T.* 475; *Παρνάσιος*, Aesch. *Choeph.* 952.

1146. In W.'s reading, *πῦρ πνιόντων* of the Mss. has been changed to *πύρπνων*, a word not found in Soph., and the order of *χοραγὶ δστρων* has been reversed. *πνιόντων* of the text was first suggested by Brunck. So we have in Aesch. *Choeph.* 622, *πνιόνθ'* (acc. to Heath's emendation), and the Aldine edit. read *καταπνιέει* in *Agam.* 105.

1150. *προφάνηθ' ὦναξ* is Bergk's emendation of *προφάνηθι Ναξίαις*, where *-ίαις* may have arisen in the Mss. from an emendation of *θυίαισι*. Boeckh, Dind., Camp., retain the Mss. reading or change to *προφάνηθ' ὦ Ναξίαις*, and insert *ἀμὰ* before *πόλις* in 1141, so as to make the metre of the corresponding verses agree. W. suggests to keep the Mss. reading, and to change *πάνδαμος* to *παλαιόδαμος*, 1141.

1156. Mein. and N. think the text corrupt, and deny the correctness of the interpretation given in the notes. Mein. calls attention to the unpleasant frequency of the syllable *αν*, and would prefer *ὁποῖον ἂν τιν' ἀνθρώπου βίον*.

1160. Bl. prefers *ἐφιστῶτων* to *καθιστῶτων*, with which N. agrees.

1166. *προδῶσιν ἄνδρες, οὐ κτέ.* is taken from Athenaeus (see *infra*) for *προδῶσιν, ἄνδρος οὐ κτέ.* of the older Mss. W. is inclined to favor the conjecture of Bl., *προδῶ τις, ἄνδρες* (voc.).

1167. This verse is omitted in the Mss., and was added by Turnebus from Athenaeus vii. 280. The Schol. seems to have read it. N. proposes *οὔτι φήμ' ἐγὼ ζῆν*, or *οὐ τίθημ' ἐγὼ ζῶν*. Schmidt proposes *τὰς γὰρ ἡδονὰς ὅταν προδῶς, ἐν ζῶσί σ' οὐ τίθημ' ἐγὼ*, or, if 1167 is included as genuine, *τὰς γὰρ ἡδονὰς | ὅς ἂν προδῶ, τοιοῦτον οὐ τίθημ' ἐγὼ | ἐν ζῶσιν, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν*.

1168. L. reads *πλουτεῖ καὶ ζῆ*. This is defended by Camp. as being an instance of the pres. indic. to state a supposition. But the impv. seems more forcible. The statement is a general one.

1175. *αὐτόχειρ* is in the view of many critics an unsatisfactory reading. Mein. conjectured *ἀπτόχειρ* = *slain just now by a bloody hand*, or (Lehrs) *struck by a mighty hand*. Keck proposes *αὐτόπαις*. Jacob regards 1176-77 as an interpolation.

1179. βουλευέν has been suspected as a false reading. Weckl. *Soph. Emend.* proposes συμβάλλειν.

1182. Brunck reads περιφ for πάρα, and is followed by Dind. *Poet. Scen.* and N.

1184 f. Παλλάδος ἐνμάτων προσήγορος is suspected by many edit. W. cannot find another instance of προσήγορος used as a subst. But κατήγορος and συνήγορος are formed and used in precisely the same way. Παλλάδος βρίτας, or σέβας, has been conjectured.

1196. ἀλήθει' is Neue's emendation of the Mss. ἡ ἀλήθει'.

1200. The Mss. κατασχέθειν. Elmsley writes κατασχεθῆν. See on 1096.

1208. μολών : L has αθ written by an ancient corrector over αλ, i.e. μαθών, which seems preferable.

1209. Schäfer prefers περιβαίνει, Wund. περιπολεῖ, for περιβαίνει.

1214. For σαίνει Keck would read κινεῖ.

1216. Seyff., followed by N., prefers χάσματος for χέματος. Cf. Hesych. χάσμα = στόμα ἢ σχίσμα γῆς.

1219. Some of the best edit. follow Burton's emendation κελυσμάτων. Cf. Aesch. *Pers.* 397, ἔπαισαν ὤμην βρύχιον ἐκ κελύσματος. Eur. *Iph. Taur.* 1405, ἔπωιδας κόπῃ προσαρμόσαντες ἐκ κελύσματος.

1225. This verse is suspected by Dind. because of the supposed tautology in δύστηνον λήχος after the more emphatic ἐνῆς φθοράν. Mein. for the same reason writes τέλος for λήχος, Bergk λάχος. But there is no tautology with the explanation adopted in the notes.

1228. Instead of οἶον, L reads ποῖον.

1232. L reads ἀντειπὼν ὅλως. ξίφους is written as a gloss in some Mss. Dind. used to read ἀντειπὼν ξίφους, but in his *Poet. Scen.* reads ἀντειπὼν ἔπος. Weckl. thinks that in the original codex κολεῶν was written above ξίφους, to explain the expression "to draw the sword from the scabbard," and that this is the origin of ὅλως.

1238. The reading of the Schol. and of two inferior Mss. is πνοήν. ῥοήν is found in L, L<sup>2</sup>, and two Vatican Mss. Many recent edit. prefer πνοήν, on the ground that it is a "harder" reading; but others again find πνοήν ἐκβαλεῖ too "hard."

1241. The Mss. have ἐν, except L<sup>2</sup>, which has εἰν, the Epic form, which is defended by Gerth, Curt. *Stud.* I., and adopted by Camp. ἐν γ' was suggested by Heath, and is now generally accepted. γέ seems to be needed here.

1250. Dind. *Poet. Scen.*, Mein., N., and others reject this verse for these reasons : (1) γνώμης ἀπειρος is a strange expression. (2) ἀμαρτάνειν is blind; the Schol. takes it to refer to the mistake of "bemoaning in public." (3) οὐκ οἶδα κτέ. (1251) is a more fitting reply of the Chorus if 1250 is expunged. (4) By the rejection of this verse the stichomythy of the passage 1244-56 is perfect, the messenger and the Chorus having each respectively two and four verses twice.

1251. L, A, E read ἔμοιδ', which some think to be intended for ἔμοιγ'.

1265. *ἰῶμοι* of the Mss. has been corrected by Turnebus to *ἄμοι*, which is now generally adopted. But W. reads *ἰῶ*, on the ground that *ἄμοι* here would be a violation of the principle laid down in the note on 82. He seems not to distinguish between *τῶν ἐμῶν πραγμάτων* and *ἐμοῦ*, i.e. between the use of the pers. pron. and that of the poss. pron. in this const. Cf. *Aj.* 980, *ἄμοι βαρείας ἄρα τῆς ἐμῆς τύχης*.

1281. W. reads *ἐκ κακῶν*, a needless change from the Mss. *ἢ κακῶν*, first made by Canter. Several edit. read *τί δ' ἔστιν*; *ἢ κάκιον αὖ κακῶν ἔτι*;

1289 ff. The Mss. generally read *τί φῆς, ὦ παῖ*; *τίνα λέγεις μοι νέον λόγον*; Most edit., following Seidler, reject *λόγον* as a false repetition from 1287. Camp. suspects, with good reason, *ὦ παῖ* as a false reading for *αἰαῖ*. It might be added that *παῖ* is nowhere else used by Soph. in addressing a servant or messenger; *ὦ παῖ* in 1087, to which W. refers, is not parallel, the person addressed there being the lad who escorts Tiresias. R. Enger (*Philol.* xii. p. 457) proposes *τί φῆς, ὦ τίν' αὖ λέγεις μοι νέον*;

1294. This verse, which is given by the Mss. to the messenger, is assigned to the Chorus by Erfurdt and most edit. after him, for the reason that thus an exact correspondence of persons is obtained in the first pair of strophes and antistrophes and the intervening trimeters; i.e. 1294 should be given to the Chorus because 1270 is so given. But such a correspondence fails further on (cf. 1312–16 and 1334–38), and is not necessary here. Besides, this statement seems to come more properly from the messenger, who naturally would say, "see for yourselves, it is as I have told you."

1301. W. follows the Mss., which read (with slight variation in the words *ἦ δ'* and *ἦδε*), *ἦ δ' ὀξύθηκτος ἦδε βωμία περίξ*. This reading is absurd. *ὀξύθηκτος* can only mean *sharply whetted*, and is always used of weapons. *περίξ* is not found elsewhere in Soph., and is difficult to explain. The reading adopted in the text is the conjecture of Arndt. Some prefer Arndt's subsequent change, *πτώσιμος περί ξίφει* for *βωμία περί ξίφει*. Dind. conjectures, after the reading of *Aj.* 899, *νεοσφαγῆς κείται κρυφαίῳ φασγάνῳ περιπτυχῆς*, the true reading to be *ἦ δ' ὀξύθηκτῳ φασγάνῳ περιπτυχῆς*.

1303. W. follows the Mss. in reading *λάχος*, which he understands to mean the cavern or den of the serpent (*σηκὸν ἐς μελαμβαστὴν δράκοντος*, Eur. *Phoen.* 1010), into which Megareus threw himself, and which thus became his *couch*. Most edit. adopt the emendation of Bothe, *λάχος*. Mein. prefers *τῆλος*. W. supposes, with Canter, that a verse spoken at this place by Creon has disappeared from the Mss. The only ground for this assumption is that thus we should have six trimeters to correspond to the six after the first pair of strophes. W. proposes for this omitted verse, *ἦ μοι χολωθείτ' ἀθλίου φονῶν τέκους*; But 1304 follows immediately upon 1303 without any break or interruption.

1310. Two of the Mss. read *φεῦ φεῦ*, and this seems to be a reading of L written a *recentissima manu* above an erasure. But *φεῦ φεῦ* is unmetrical. Erfurdt read *αἰ αἰ*, changed by later critics to *αἰαῖ*.

1317. W. changes ἄμοι μοι of the Mss. to *λά μοι* to correspond in metre with ἄγοιτ' ἄν of the antistrophe. But the anacrusis may be an irrational long syllable.

1318 f. The metrical agreement between these and the corresponding verses of the antistrophe is not exact. Kolster (*Philol.* 1857, p. 458) proposes ἐγὼ γάρ σ' ἄμοι μέλιος, ἔκτανον = σέ τ' αὐτάν, ἄμοι μέλιος, οὐδ' ἔχω.

1323. The Mss. read ὅτι τάχος, as in the text. But this requires that -χος be treated as *syllaba anceps*, and whether this syllable can be so treated depends upon the arrangement of the verse. It is a disputed point whether to arrange these dochmiacs into systems. Westphal and Schmidt favor dochmiac systems. Christ also joins two, sometimes three, dochmii to make one verse. If this is done here, -χος as *syllaba anceps* can be justified only on the ground that it occurs in an emotional passage in which the same word is repeated. This is allowed by Westphal, but not by J. H. H. Schmidt, who everywhere avoids the correspondence  $\cup$  at the end of the first dochmius of the dimeter. In this instance Schmidt avoids the difficulty by adopting the unwarranted conjecture of Schöne, ἀπάγετέ μ' ὅτι τάχος. W. and Bell. make a monometer here, and thus make τάχος end the verse. By reading τάχιστ' the difficulty would be solved if the arrangement by systems is kept.

1336. The editt. vary between ἐρῶ μὲν (with the most of the Mss.), ἐρῶμαι, ἐρῶμεν (with V), ἐρῶ γε, ἐρῶ 'γώ.

1340. κατέκανον is from κατακαίνω, poetic form of κατακτείνω. The Mss. read κατέκτανον, which was corrected by Herm. to κάκτανον, after Vat. 57, and is supported by Hom. *Il.* vi. 104, κάκτανε. This form gives a more exact metrical correspondence than κατέκτανον, and may well stand as a Homeric reminiscence. It is adopted by Camp. N. reads ἔκτανον.

1341. There is no good reason for changing αὐτάν of the Mss. to αὐ τάνδ', as W. and many other editt. have done after Seidler.

1342 ff. The best Mss. read ὅπα πρὸς πρότερον (πότερον, A) παῖ (πῆ) καὶ θῆ πάντα γάρ. This is impossible metrically, and the sense of πᾶ καὶ θῆ is hard to understand. W. adopts Musgrave's emendation πῆ κλιθῶ, and rejects ὅπα, but this does not agree with the corresponding verses of the strophe, where the reading is not in dispute. To get any metrical agreement, the alternative is either to drop πάντα γάρ or to reject πᾶ καὶ θῶ (or πῆ κλιθῶ). Camp. prefers to do the latter, for the reason that πάντα γάρ seems to have the better Mss. authority, and that the asyndeton in πῆ κλιθῶ, λίσσρα τῶν χειρῶν is harsh.

1345. The common reading is τὰ δ', which many editt. connect with τῶν χειρῶν, as though there were an antithesis between what was at hand and what was impending, making τὰ ἐπὶ κρατὶ refer to a fate that hangs over him.



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